

SCREENLAND

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June

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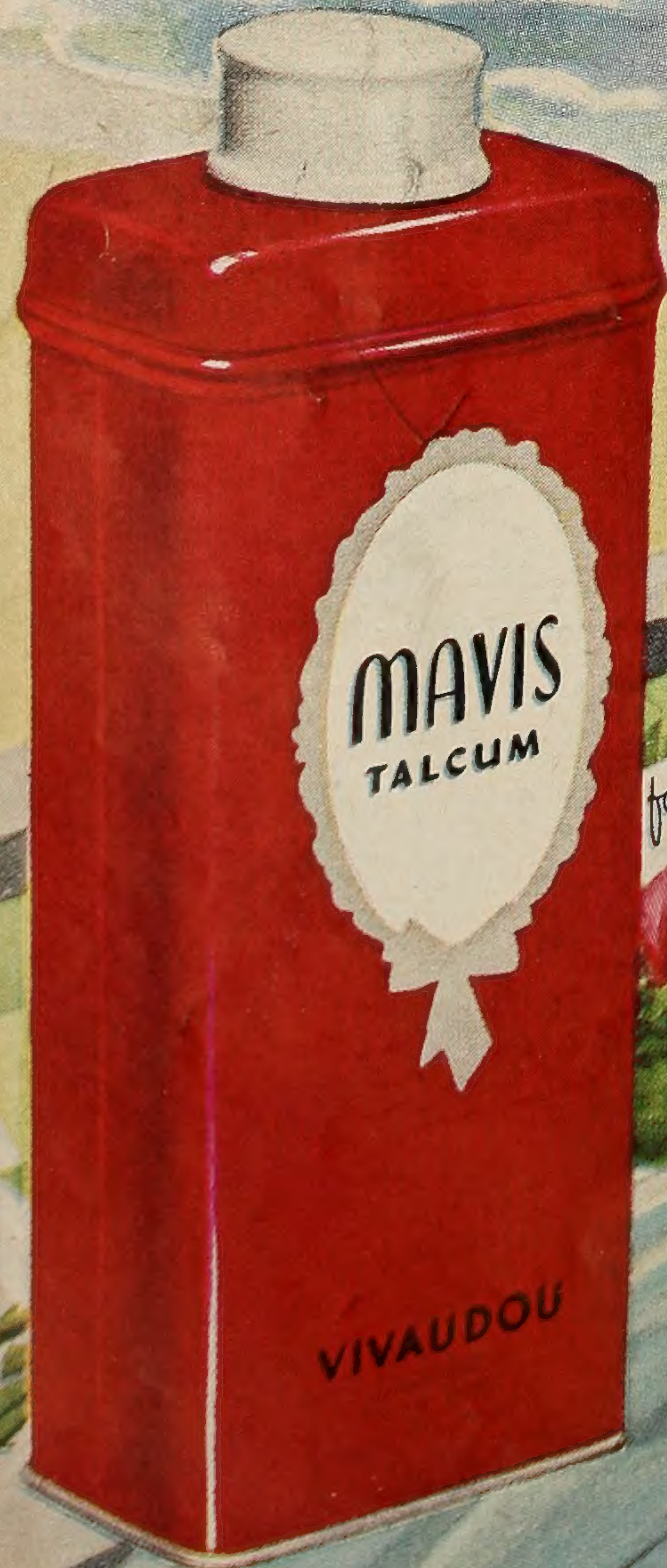
Women
Can Be
So
Foolish!

By Bob Stack



Romance begins with the Fragrance of Flowers

Mavis keeps you flower-fragrant, flower-fresh for hours and hours. This superb imported talc is exquisitely perfumed with the alluring bouquet of garden flowers. Use it lavishly, for Mavis smooths every inch of you . . . cools and soothes . . . absorbs every trace of moisture . . . prevents chafing. Precious daintiness is yours—*always*—thanks to Mavis.

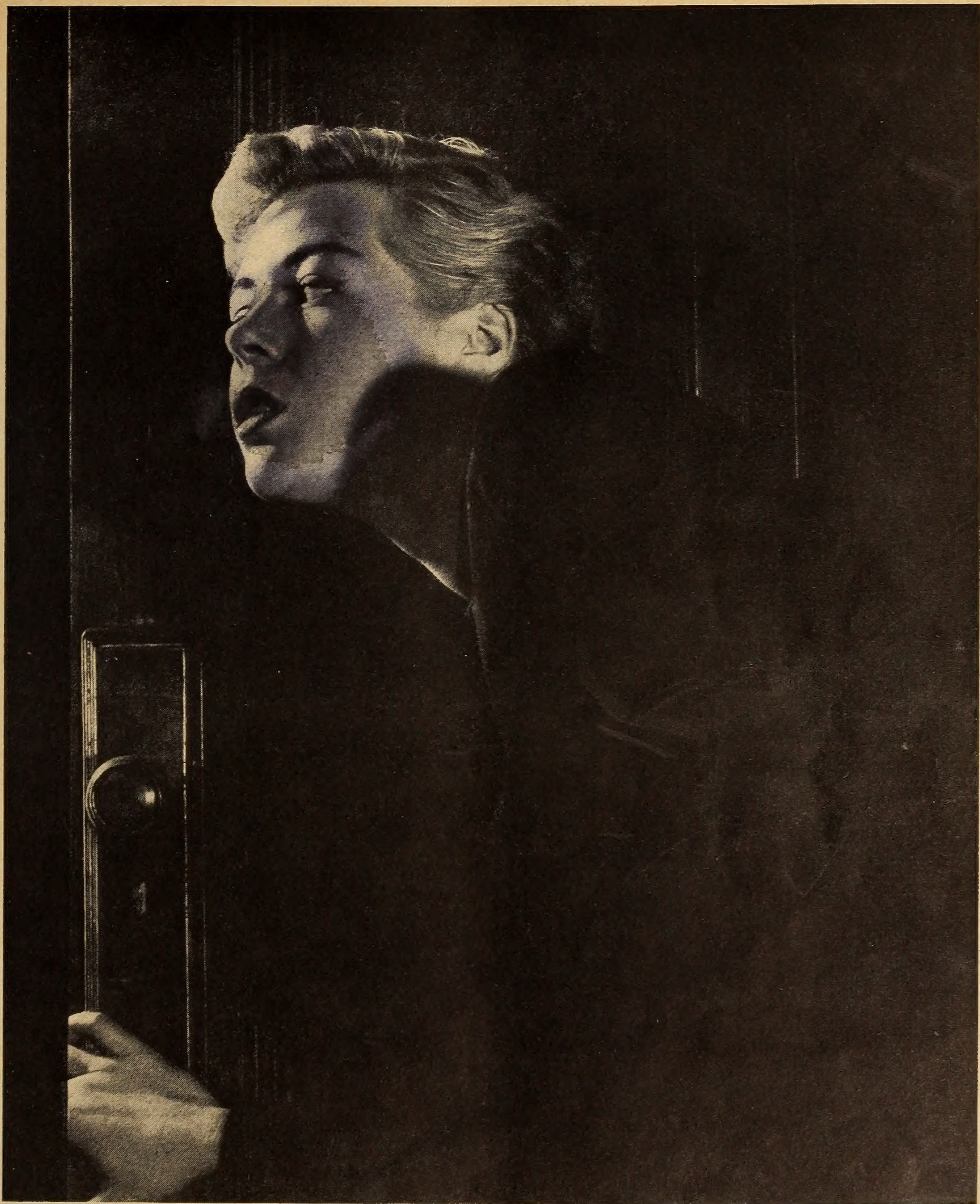


MAVIS

TALCUM POWDER

For a Lovelier You . . . For Him!

MAY 11 1951



SO THAT WAS IT! Now she understood why people had been avoiding her of late . . . why Bob had become so indifferent. She appreciated over-hearing the truth, brutal as it was, because now she knew what to do . . . Why risk offending when Listerine Antiseptic is such a delightful, easy and *extra-careful* precaution against simple cases of halitosis (unpleasant breath)? It instantly freshens and sweetens the breath, and keeps it that way, too . . . not for minutes but for hours, usually. Never, never omit Listerine Antiseptic before any date when you want to be at your best. It's the *extra-careful* precaution against bad breath of non-systemic origin. Lambert Pharmacal Co., St. Louis.

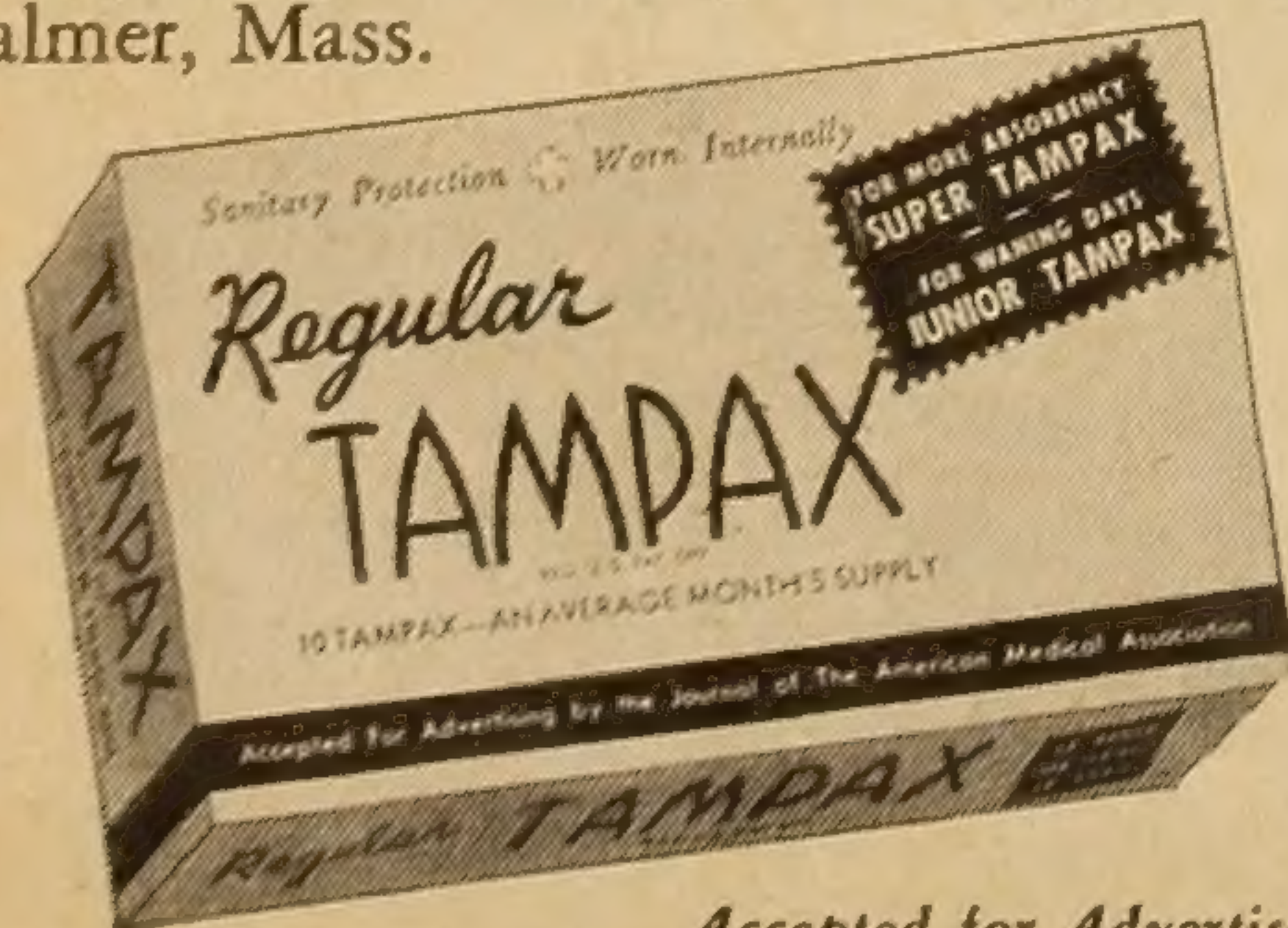
Before any date . . . **LISTERINE ANTISEPTIC**



Really grown up she feels now. It's the first time her mother has asked the daughter's advice about anything as important and personal as *monthly sanitary protection*. "You seem so gay and unconcerned on those days. What is the secret?" her mother had said. The girl's answer contained just one word—"Tampax."

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SCREENLAND

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LESTER GRADY, Editor

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Art Director
ANNE MASCHKE
Asst. Art Director

STANLEY M. COOK
Production Manager
MARCIA MOORE
Fashion Editor

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ON THE COVER, ELIZABETH TAYLOR, STARRING IN THE METRO-GOLDWYN-MAYER FILM, "FATHER'S LITTLE DIVIDEND"

★ JUNE, 1951

★ VOLUME FIFTY-FIVE
NUMBER EIGHT

PUBLISHED BY J. FRED HENRY PUBLICATIONS, INC.

ARTHUR KAPLAN
Circulation Manager (Newsstand Div.)

A. E. CARDWELL
Circulation Manager (Subscription Div.)

SCREENLAND. Published monthly by J. Fred Henry Publications, Inc., 444 Madison Ave., New York 22, N. Y. Advertising Offices: 444 Madison Ave., New York 22, N. Y.; 6 N. Michigan Ave., Chicago 2, Ill.; 816 W. 5th St., Los Angeles 13, Calif. Gordon Simpson, West Coast Manager. William Thomas, Chicago Manager. Manuscripts and drawings must be accompanied by return postage. They will receive careful attention, but SCREENLAND assumes no responsibility for their safety. Subscriptions \$1.80 for one year, \$3.00 for two years and \$4.50 for three years in the United States, its possessions, Cuba, Mexico, Central and South America; 50c a year additional in Canada; other foreign countries \$1.00 a year additional. When entering a new subscription please allow not less than 60 days for your first copy to reach you. When renewing your subscription, prompt remittance helps to assure continuous service. Changes of address must reach us five weeks in advance. Be sure to give both old and new address and zone or other information necessary. Entered as second class matter, September 23, 1930, at the Post Office, New York, N. Y., under the act of March 3, 1879. Additional entry at Chicago, Ill. Copyright 1951 by J. Fred Henry Publications, Inc. MEMBER AUDIT BUREAU OF CIRCULATIONS.

MORE LOVE SONGS FROM THE STAR WHO THRILLED AMERICA WITH "BE MY LOVE"!

Golden-voiced Mario Lanza enraptures millions of movie-lovers in the role he was destined to play... the love story of the fabulous Caruso, gallery god of his era... who sang his way from cafes to fame... and into the hearts of the world's most glamorous women!



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THE IDOL OF MILLIONS! In two short years, Lanza has swept to the pinnacle of Hollywood stardom! Now he has won the coveted role of Caruso!



COAST-TO-COAST TRIUMPH! Lanza's voice and charm have won him acclaim and adulation such as only Caruso has ever known before!

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A Metro-Goldwyn-Mayer Picture



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Softer, creamier new Mum smooths on easily, doesn't cake. Gentle—contains no harsh ingredients. Will not rot or discolor finest fabrics.

Mum's delicate new fragrance was created for Mum alone. And gentle new Mum contains no water to dry out or decrease its efficiency. No waste, no shrinkage—a jar lasts and *lasts*! Get Mum!



New **MUM** cream deodorant
A Product of Bristol-Myers

What Hollywood Itself Is Talking About!

By Lynn Bowers

ANNE BAXTER is far from unhappy about having to bow out of "Doctor's Diary," the comedy she was going to do with Cary Grant and Producer Joseph Mankiewicz, who piloted her through that Oscar-winning "All About Eve." Anne's consolation prize for having to duck the role of an expectant mother is—that she's an expectant mother herself. It will be hers and John Hodiak's first baby.

* * *

Jeanne Crain stepped into the part and that's practically type casting, since she's gone through the experience three times so she should be quite convincing. Jeanne was without a nurse for a spell before she went into this movie and was herding her three sons single-handed. She

Bette Davis and husband Gary Merrill at Ciro's for the Foreign Correspondents Awards.



bottle of cod liver oil.

* * *

Lotta changes go on in Roy Rogers' movie life these days. The best news is that wifey Dale Evans comes back to the screen with him in "South Of Caliente." Dale's been on the retired list since before their little girl, Robin, was born. This happy pair have made twenty-three pic-

Nancy Olson accepts dramatic award on behalf of Gloria Swanson from Egyptian columnist.



Fred Astaire voted best actor in musical, Gene Nelson best newcomer by Correspondents.

found a good substitute for a baby-sitter in the dog trainer who came twice a week to give the new Collie pup lessons in manners. The boys were so fascinated watching the pup learn how to mind that they were perfect angels, too. The entire Brinkman family paid a visit to the Griffith Park Zoo to call on the lion they used to keep around the house. Shah-Shah is now five years old and Jeanne swears he remembers her. His birthday present from Jeanne was a



THERE'S A **N**EW LIGHT IN **J**OAN'S EYES!



When 'Mildred Pierce' brought Joan Crawford her greatest public acclaim, it brought with it something else... the hard job of finding another role that would be its match. That challenge has now been triumphantly met. 'Goodbye, My Fancy,' the play that made Broadway brighter' (WARD MOREHOUSE, N.Y. WORLD TELE-SUN) is now on the screen -- and by far the most exciting picture Joan Crawford has ever appeared in!



No one could look
more like an Angel--
and love like a Devil!

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JOAN CRAWFORD
ROBERT YOUNG
FRANK LOVEJOY

(the lovable Sergeant of 'Breakthrough')

"Best Drama
of the Month"
—says LOUELLA
PARSONS
in Cosmopolitan
magazine

"GOODBYE, MY FANCY"

WITH **EVE ARDEN** DIRECTED BY **VINCENT SHERMAN** PRODUCED BY **HENRY BLANKE**

Screen Play by Ivan Goff and Ben Roberts • Based on the Play by Fay Kanin
From the Stage Production by Michael Kanin • In association with Aldrich and Myers



ON THE WAY!

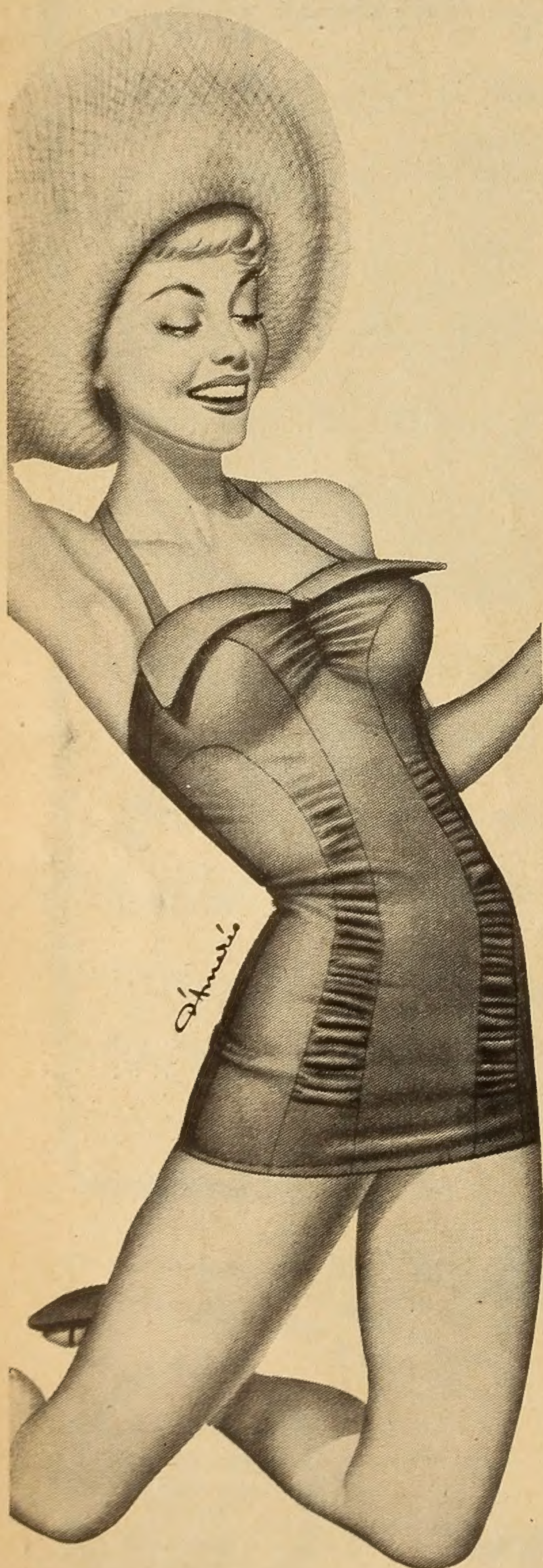
"CAPTAIN HORATIO HORNBLOWER"
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and!

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when all you're wearing
is a SWIM SUIT
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JORDAN MANUFACTURING CORP.
1410 BROADWAY, NEW YORK 8

tures together and you'll remember Dale retired once before from the screen, when she and Roy were married. Seemed the brass-hats at Republic didn't think Roy's public would like the idea of a cowboy and his lady working together in the pichshas, but they reckoned wrong. So Dale came back.

* * *

The other change is family type stuff, too. Roy's horse Trigger is eighteen years old and he'll be put out to pasture. Trigger, Jr., who is the galloping image of his old man, replaces him.

* * *

Jane Russell was so busy making "His Kind Of Woman" that she couldn't get her little hot hands into the decorating of the new dressing room suite which RKO gave her recently. Quite decorative herself, she'll spend her off moments at the studio surrounded by Chinese modern decor, her favorite brand of interior decoration. The team of Russell and Mitchum will be temporarily broken up when Jane makes "The Las Vegas Story" with Victor Mature as her costar.

* * *

Ray Milland's feuding with his costar



Jeanne Crain and husband Paul Brinkman find time to step out at the Beverly Hills Hotel.



Inseparable Judy Garland and Sid Luft attend party at the Hollywood nightspot, Mocambo.

in Paramount's "Rhubarb." The costar, also named *Rhubarb*, is a yellow cat and quite a little scene stealer. Ray and the feline both reached for a golf ball which the cat had stolen and hidden in a bunch of bushes and Ray came out of the thicket with three long scratches on his hand. Ray's own personal rhubarb is that the cat has a vet and an SPCA man on the set to guard its welfare, but there is no one around to watch out for the human members of the cast and particularly one named Milland.

* * *

Elizabeth Taylor, whose romances will probably always be front page stuff, has moved into the Beverly Hills Hotel and plans to live alone for a spell. She and her close pal, Jane Powell, have big plans to open a teenager dress shop in Palm Springs, featuring young fashions like cottons and embroidered organdies with full skirts and tight bodices. In other words, the kind of clothes they

Ronald Reagan, Piper Laurie and Spring Byington before a Radio Theatre rehearsal.



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May Queen

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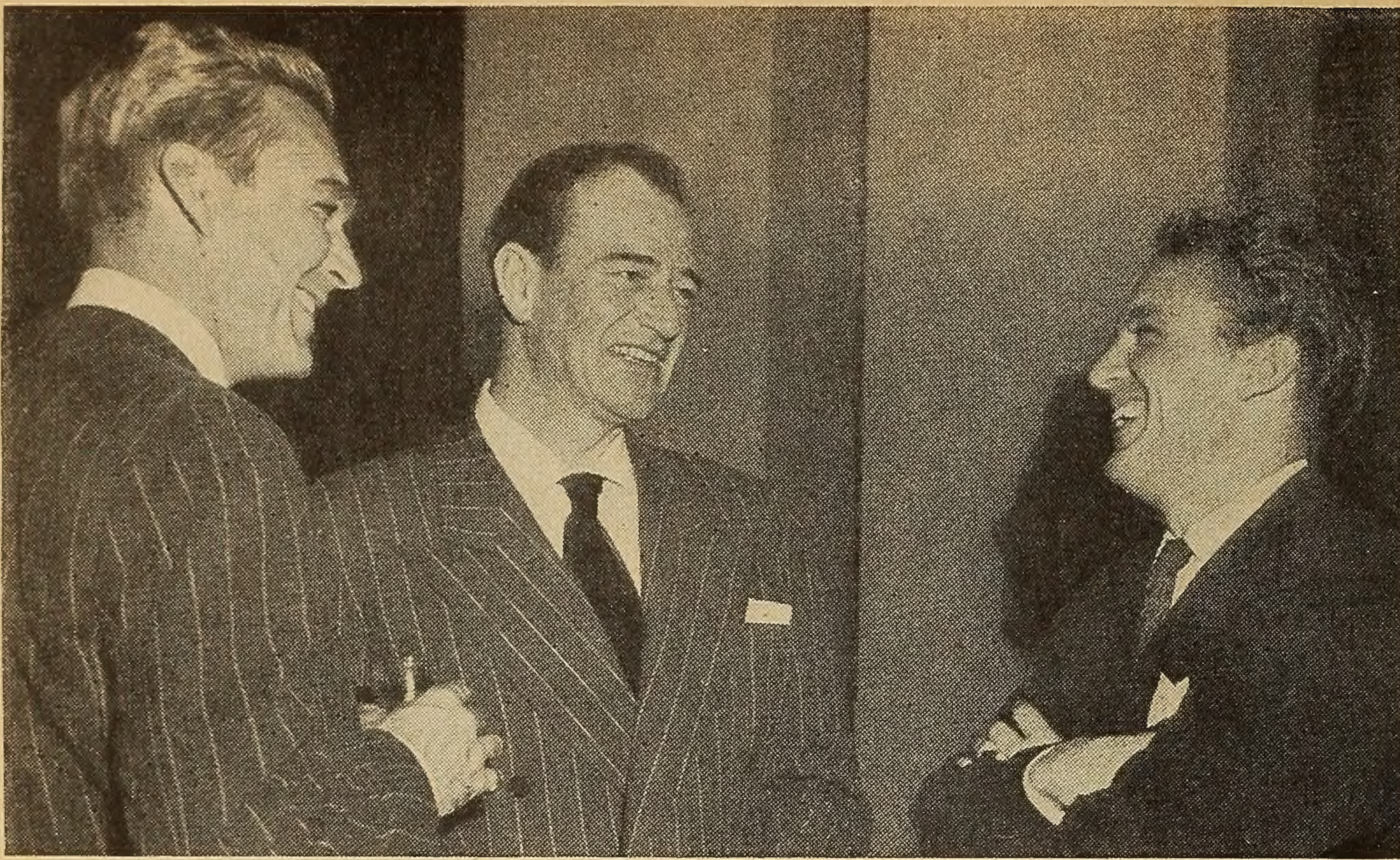
Choose new May Queen—the enchanting new design that sparkles with gaiety and charm...classic *Danish Princess*, with its cool, Nordic beauty...romantic *Spring Garden*, for its refreshing floral note...or delicate *Lovely Lady* with hint of yesteryear.

Start your service now! Six-piece place setting only \$8.06 each—includes knife, fork, salad fork, soup spoon and two teaspoons. For a small down payment, you may take home complete services. 8 place settings, plus 4 serving pieces and chest, only \$69.95.

Holmes & Edwards is superior to all other silverplate. The most used spoons and forks are Sterling Inlaid with two blocks of sterling silver where they rest on the table. Thus, should wear occur, there is sterling underneath.

HOLMES & EDWARDS
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Forrest Tucker, John Wayne and Robert Stack share a joke at a recent party given for John Wayne in New York. Bob Stack has just completed "The Bullfighter And The Lady."

prefer to wear themselves.

* * *

That couple that's always in the news, Shelley Winters and Farley Granger, have long wanted to do a picture together. They get their wish. RKO's signed them for a comedy called "Behave Yourself." It's all about a young married couple and their misadventures. This could be a rehearsal for the culmination of their own personal romance be-

cause the talk around town is that when they finish the picture they'll take a four months honeymoon trip in Europe. In fact, they may be on their way as you read this.

* * *

Betty Hutton's got a rival for her screen amour, Charlton Heston, in "The Greatest Show On Earth." And the awful part of it is that it's her own daughter Candy who is the big competition. The moment

the big guy stops his cinema emotion with her mother, Candy is right there, gazing adoringly at her hero.

* * *

Ty and Linda Power finally made it back to the Hollywoods from their long stay in London. But not for long. His next picture, "The Way Of A Gaucho," takes him to South America. Except for a few times when Ty's touched home base briefly, he's been gone from our town nearly three years. Itchy foot type, this boy.

* * *

Vic Damone should get a cut of the boxoffice take on his first picture, "Rich, Young, And Pretty." Twelve hundred gals in his home town (Brooklyn) fan club sent him a scroll on which they'd signed their names under a promise to see the picture at least three times each!

* * *

The tempting bit of French pastry known as Denise Darcel (you remember her as the only femme in "Battleground") is coming back to Hollywood to do a beeg Western epic with Robert Taylor, called "Westward The Women." La Darcel has had a stormy time in New York and Miami, what with night club appearances and a few hassles with her husband Peter Crosby, who finally made her a little annoyed by pouring a bottle of champagne over her head at Manhattan's swanky El Morocco.

(Please turn to page 73)

How Sparkling can you be?

For a smile that's
Sparkling bright... the answer
is IPANA!



For a mouth that's
Sparkling fresh... the answer
is IPANA!



For really cleansing
teeth and mouth,
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Remember—to reduce
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been proved more ef-
fective than Ipana!



The answer is Ipana

for cleaner, healthier teeth!

Nothing like a sparkling
bright smile, a sparkling
fresh mouth, to give you a
confident lift! So start with
Ipana—to get teeth clean-

er, spark up your smile
—help prevent tooth decay.
You'll love Ipana's spar-
kling taste, too. Get Ipana
for your Smile of Beauty!



A Product of
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Jane Russell was one of many stars at party in honor of Tony Martin at the Stork Club.



Barbara Lawrence doesn't seem to mind the beard Hugh O'Brian is growing for new film.



Joseph Cotten, writer Harry Kronman and Mercedes McCambridge at a radio rehearsal.

Reginald Gardiner and his wife celebrate his birthday with dinner at the Mocambo.



LIPSTICK MAGIC FROM THE Westmores OF Hollywood

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FOR YOU—THE SAME COSMETICS MOVIE STARS USE ON SCREEN AND STREET

See how the star-tested Westmore lipstick glamorizes the lovely lips of Linda Darnell—shown here with Perc Westmore, Dean of Hollywood Make-Up Artists! Instantly it can make *your* lips so enticing too!

Movie stars depend on Westmore cosmetics ...a glamorous appearance on screen and street is essential to their popularity! These *identical* cosmetics are now available to *you* ... at variety, chain and drug stores everywhere.

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hair too
dry?



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OF YOUR
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One Application Lasts 4 to 5 Weeks

Ends all the bother of daily
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PACKAGE of "Dark-Eyes" with directions.

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Your guide to CURRENT FILMS

By
Rahna Maughan



Tom Ewell and David Wayne
are Bill Mauldin's cartoon
characters, Willie and Joe,
come to life and involved
with Marina Berti in the
U-I picture, "Up Front."



Hanley Stafford, S. Z. Sa-
kall and Gene Nelson are
all in the plot to keep Doris
Day from learning about her
mother in "Lullaby Of
Broadway," Warner musical.

You're In The Navy Now

20th Century-Fox

DURING the early days of World War II, the Navy unintentionally achieved the height of hilarity by placing aboard an experimental submarine chaser four of the greenest 90-day wonders ever rushed through Officers' Indoctrination. Under the command of Skipper Gary Cooper, who knows from nothing about running a ship (he has to read the underway directions in Navy Regulations before he dares move his ship out of dock), his three junior

officers: Jack Webb, Eddie Albert and Richard Erdman, lend an unsteady hand in trying to discover why a steam engine has no place in a subchaser. It's a wonder, what with officers who are novice seamen, the ship doesn't blow up. As is, they do all right with ramming the ship into two carriers, getting shot at when, forgetting the Morse Code, they signal their would-be rescuers in jibberish, and running afoul of top Navy brass when the perverse little craft decides it's had enough and goes berserk. The entire operations are so genuinely humorous that even the most confirmed landlubber



Van Johnson, Gianna Canale find time for love in "Go For Broke," World War II drama.

would rate this as a completely successful naval engagement.

Go For Broke

MGM

PUT in charge of a platoon comprised of Japanese-American volunteers, Lt. Van Johnson finds it difficult to regard his men with any respect or pride. The fact that these men are Americans, and hate the enemy as much and, in a few cases, even more than Van, doesn't seem to penetrate his Texas stubbornness. However, good comes of bad. In the effort to wear down his men, Van actually whips them up into a crack platoon. But it takes a rugged baptism of Nazi shell and mortar fire in Italy before Van realizes their sincere devotion to America. Later, when a fellow-Texan makes some disparaging remarks about his men, Van beats the guy to a veritable pulp. Primarily a man's picture, don't forget this has Van to pull in the ladies' trade.

Follow The Sun

20th Century-Fox

THIS is the true and inspiring story of champion golfer Ben Hogan, who,

Golf champ Ben Hogan and his wife played by Glenn Ford, Anne Baxter in "Follow The Sun."



make your hair *Colorful*
with this safe
Temporary color rinse



Add all the glamorous color you want, without making a permanent change. Noreen Super Color Rinse gives your hair such natural-looking color... color that rinses in like it belongs, and stays until shampooed out. There are fourteen true-to-life shades, ranging from light gold to lustrous black, and lovely grays. Choose one, and "try it on." Then, when you want a change, try another! Noreen is so easy to apply. It takes only 3 minutes with the Noreen Color Applicator (40¢).

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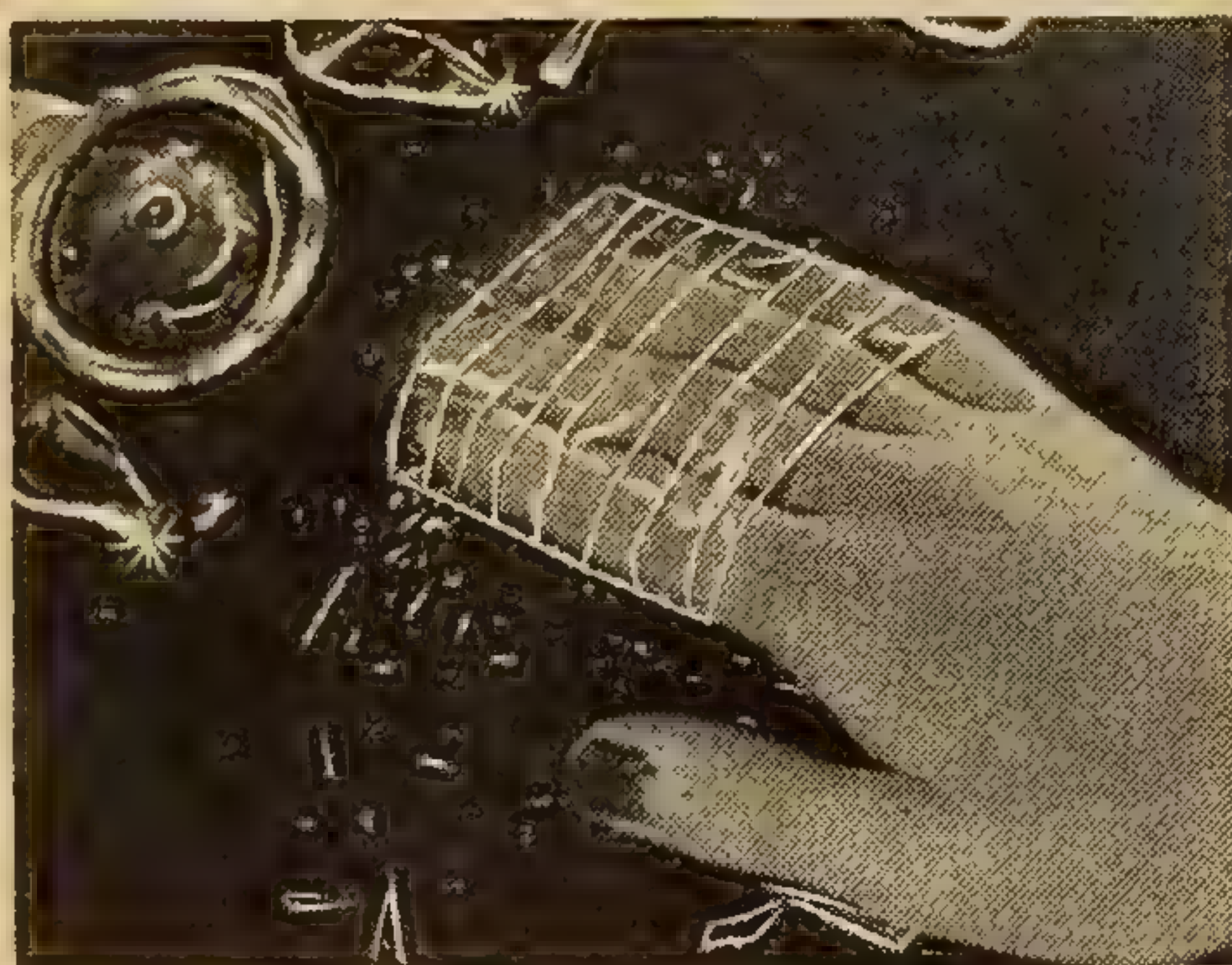


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Don't be HALF-SAFE

by VALDA SHERMAN



Many mysterious changes take place in your body as you mature. Now, the apocrine glands under your arms begin to secrete daily a new type of perspiration containing milky substances which will—if they reach your dress—cause ugly stains and clinging odor.

You'll face this problem throughout womanhood. It's not enough merely to stop the odor of this perspiration. You must now use a deodorant that stops the perspiration itself before it reaches—and ruins—your clothes.

As doctors know, not all deodorants stop both perspiration and odor. But Arrid does! It's been proved that the new cream deodorant Arrid stops underarm perspiration 1 to 3 days safely—keeps underarms dry and sweet.

Remember this, too. Arrid's antiseptic action kills odor on contact—prevents formation of odor up to 48 hours and keeps you "shower-bath" fresh. And it's safe for skin—safe for fabrics.

So, don't be half-safe. Don't risk your happiness with half-safe deodorants. Be Arrid-safe! Use Arrid to be sure. Arrid with Creamogen will not dry out, and it's so pleasant and easy to apply. Get Arrid today.

critically injured in an automobile accident, won the nation's heart by staging a dramatic comeback on the golf course. Starring Glenn Ford and Anne Baxter, it is also the story of an orphan caddy who wanted to become a champion golfer and refused to let anything deter him from his goal. Anne does her bit for the cause by offering husband Glenn understanding, encouragement and inspiration. Dennis O'Keefe and June Havoc are featured while Ben Hogan plays himself in a number of golfing sequences.

The Prowler

United Artists

A DISGRUNTLED cop, Van Hefflin, pounces on an opportunity for a get-rich-quick scheme. He uses Evelyn Keyes, wife of a very well-heeled disc-jockey to provide the green lining for his pockets. The fact that Evelyn's husband does an all-night record show, makes it a cinch for Van to cozy up to unsuspecting Evelyn. In a few months, Van is ready to deliver the *coup de grace*. He deliberately shoots her husband one night, and then talks himself out of a murder rap and into Evelyn's arms by saying it was a horrible mistake. He thought the man was a prowler. Even though Justice nods every now and then, she always wakes up in time to balance the scales—therefore, friend Van isn't around long enough to really settle down with his new wife and spend her fortune.

Soldiers Three

MGM

DEALS with three of His Majesty's more incorrigible infantrymen—one of whom is Stewart Granger—who are stationed in India. Always in hot water, they constantly drive their C.O. Walter



Bob Hope, "The Lemon Drop Kid," organizes a shady old ladies' charity with Jane Darwell.

The Lemon Drop Kid

Paramount

BOB HOPE, a Broadway racetrack tout in this latest Damon Runyon yarn, attempts to raise \$10,000 which Fred Clark, tough racketeer, has dropped on one of Hope's hopeless tips. The mobster gives Robert 23 days—until Xmas Eve—to produce the lettuce. What to do!? What to do!? Desperate, Bob decides to get the money via contributions to a phony old ladies' home. He rounds up an assortment of old dolls who have been kicking around Broadway for years, sets them up in an unused gambling casino and starts reaping in the profits—legal-like. Not only does the plan backfire, but Bob actually becomes a hero overnight. With Lloyd Nolan, Marilyn Maxwell, and a steady stream of weird characters, standing by for action, it's a typical Hope opus.



David Niven argues with his colonel, Walter Pidgeon, in zany story of Indian revolt based on Rudyard Kipling adventure tale, "Soldiers Three."

Edith Meiser plays infant nurse in Dorothy Parker's "Horsie," one of three stories composing "Queen For A Day," filming of the radio and TV show.



Pidgeon, and his *aide de camp*, David Niven, to the brink of insanity. When a new and slightly villainous C.O. appears to take Pidgeon's place, it's a different story: all for one and one for all. Granger and his two chums even go so far as to call a recess in their barroom escapades to help Niven retrieve a small arsenal of stolen weapons and break up a fanatic Indian revolt. Based on a story by Rudyard Kipling, this has all the derring-do, fun and high adventure you could want. Feminine touch is added by brief appearance of Greta Gynt and Movita Castenada.



Susan Hayward and George Sanders scheme together in "I Can Get It For You Wholesale."

I Can Get It For You Wholesale

20th Century-Fox

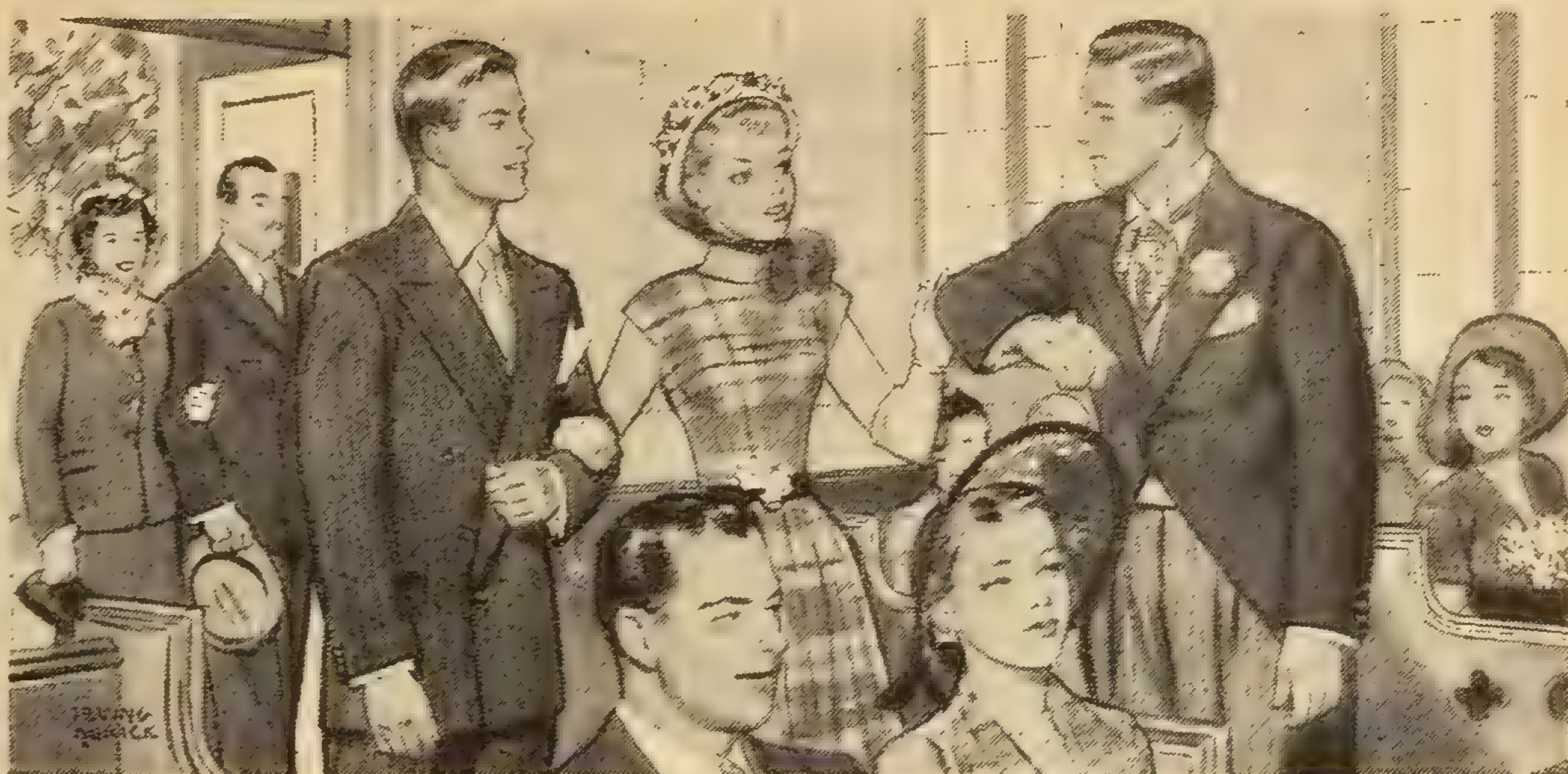
CLOTHES can make, and also break a woman, according to this saga of the New York City garment center, which stars Susan Hayward, Dan Dailey, George Sanders and Sam Jaffe. Susan, a bouncy, bosomy dress model, invigles super-salesman Dan, and Jaffe to leave their company and form a new dress house with her as the dress designing partner. The risk is a formidable one, especially since Susan craves mink coats, Cadillacs, and Fame, do you hear! **FAME!** Now, any two-year-old, working under the handicap of a pabulum jag, could figure out that any gal as determined as Susan is going to make trouble.

(Please turn to page 70)

"Air Cadet," with Peggie Castle and Richard Long, has spectacular scenes of jet flying.



Are you in the know?



When you and your squire attend a wedding, should you—

- ☐ Breeze up the aisle together ☐ Take the usher's arm ☐ Make it a threesome

Bewitched—and bewildered—by weddings? All that formality needn't panic you. When the usher offers his arm—take it, even if you've an escort. Your beau will follow you up the aisle. And if calendar "trials" menace your poise, you can dismiss them

with Kotex. This napkin is made to stay soft while you wear it; gives softness that holds its shape. Nor need you quail at each casual glance, for as surely as those flat pressed ends prevent revealing outlines—Kotex can keep you blush-proof.



To cure a "videot" should you try—

- ☐ The shock technique
☐ The absent treatment
☐ Humoring the guy

The lady's not for burning the midnight oil—with a fella who's in love with the family's T.V. set! So? Consider the shock technique. Black out the video; then meet Dreamboy at the door with a firm "shall we go?" It's worth a try! But it takes no effort, at certain times, to discover all 3 absorbencies of Kotex are worth trying. You'll find one so-o-o right for you—Regular, Junior or Super.

If you're collarbone-conscious, what helps?

- ☐ Mermaid maneuvers
☐ More upholstery
☐ A library card

Got a lean-and-hollow look around the collar? To add "upholstery," eat hearty. Swim like crazy. And do this: Sit "tall" with a book in each hand, shoulder-height. Elbows back, slowly boost books toward ceiling, then lower them—20 times daily. Even on "those" days, you can boost your confidence, if you let Kotex help. Kotex has a special safety center; gives you extra protection.



More women choose **KOTEX**
than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

P.S. 

Have you tried Delsey*? It's the new bathroom tissue that's safer because it's softer. A product as superior as Kotex. A tissue as soft and absorbent as Kleenex.* (We think that's the nicest compliment there is.)

*T. M. REG. U. S. PAT. OFF.

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Hanover, Penna.



A. "Fleurette", Pima cotton sleeveless sunback has deep plunge neckline and sunback with white Schiffli embroidery . . . pleated skirt, self belt. Brief bolero for cover up. Washable. Navy, raspberry, ming green, purple, deep powder blue or lilac. Sizes 10 to 20, Half sizes 14½ to 24½, **\$9.95**

\$8.95

Send 10c for 40-page "Summer Fashion Symphony" Booklet.

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Please send me the following dresses:

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B. "Heidi", strapless broadcloth beauty has lo-ong back zipper, a crisscross bodice topped with elasticized ruffled white pique . . . a full skirt. Matching bolero has white pique puffed elasticized sleeves. Detachable halter straps. Sanforized. Hot orange, aqua, lilac, light blue, pink, maize, navy. **\$8.95**
Sizes 7 to 17.

C. "Midsummer Delight", tucked and tailored, with cap sleeves, cuffed-plunging pockets, Peter Pan collar, iridescent buttons. Washable, Sanforized broadcloth. Blue, aqua, lilac, maize. **\$6.95**
Sizes 9 to 17.

NEWSREEL



Shelley Winters allows knees to be used as table for game of chess played by her boyfriend, Farley Granger, and Robert Walker between scenes of "Strangers On A Train."

Rhonda Fleming succumbs to the charm of Edward Clark in "Little Egypt." In 1897, Clark was talk of Boston society for his love affair with the original "Little Egypt."



Starlet Virginia Wilson of "Good-bye, My Fancy," shares her first love—dancing—with Gene Nelson, currently starring in Warner Bros. picture, "Lullaby Of Broadway."



Absent from screen since Academy Award triumph in "The Heiress," Olivia de Havilland is now on stage playing long dreamed of role of Juliet in "Romeo And Juliet."



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are **GUARANTEED TO**
YOUR SATISFACTION
BY SCREENLAND
or money refunded.

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to keep that
petal-fresh look,
starch with Linit!

**A. COTTON BROAD-
CLOTH, Sanforized, vat-
dyed blouse, fish-net de-
tail, lined front
panel. White, navy,
lilac, gold, lime.
Sizes 32 to 38.**

\$2⁹⁹

**B. EYELET EM-
BROIDERED OR-
GANDY BLOUSE**
combined with
waffle pique. Jewel
buttons. White, pink,
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Millers recommends Linit Laundry Starch...
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Linit makes a thin, penetrating mixture; gives a
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Simple directions on every Linit package!
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**E. 2-PIECE WOVEN SHEER GINGHAM
CHECK OUTFIT.** White piqué collar and
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and white check, black and white check.
Sizes 9 to 15, 10 to 16.....

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C. PICOLAY BLOUSE with contrasting
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White, pink, maize, blue. Sizes 32
to 38.....

\$2⁹⁹

**D. 2-PIECE COMBINATION IN CRISP
PICOLETTE.** Weskit-type sleeveless
blouse and graceful skirt, both with
daisy-rhinestone studs. Aqua, white,
maize, pink, lilac. Sizes 9 to 15,
10 to 16.....

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Millers suggests Linit Laundry Starch
to keep these lovely washables petal-fresh!



H. CHECKERBOARD WAFFLE
PIQUÉ blouse with white
pique accents. Red and white,
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J. FRESH PICOLETTE
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maize, pink, lilac. Sizes
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appliqued with lace
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Sizes 32 to 36.
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L. SHEER ORGANDY
DIRNDL SKIRT.
Over-all print on
white background
with attractively de-
signed border. Multi-
color on white only.
Sizes 22 to 28.
\$3.99



F.



G.



K.

L.

F. COOL LINEN-TYPE WAVE
STRIPE dress with contrasting
trim. White with navy, white with
brown, white with green. Sizes
9 to 15, 10 to 16. \$8.99

G 2-PIECE WOVEN SHEER TISSUE PLAID
GINGHAM OUTFIT. Blouse with white piqué
trim, unpressed pleated skirt with piqué belt.
Sanforized and vat-dyed. Pink with green,
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to 15, 10 to 16. \$8.99 the set.

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John Derek takes advantage of a shooting lull on his picture, "The Secret," to visit Humphrey Bogart, his discoverer, and Martha Toren on the "Sirocco" set.

Right: Suave man-of-the-world Danny Kaye doing "Rhythm Of A New Romance" number in "On The Riviera," 20th film. The director watches scene from a boom.



Deborah Kerr and husband Tony Bartley, enjoying luncheon at the Brown Derby. She is currently in "Quo Vadis." Her next picture will be for Paramount.

NEWSREEL

Her adept handling of the many diversified roles assigned her has made former dancer Virginia Mayo one of the most valuable players on the Warner Bros. lot.

Patricia Hitchcock seems to be enjoying Robert Cummings' efforts to keep her warm during night location session for Warners' "Strangers On A Train."





Dorothy Lamour trains for her circus act in "Greatest Show On Earth" under watchful eye of Antoinette Concello, famous aerialist.



NANCY DAVIS
co-starring in M-G-M's
"PEOPLE IN LOVE"

*Deltah's
exquisite new
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You'll see a glow of appreciation when you give this exquisite strand of *Deltah* simulated pearls together with the most exciting pendant earrings anyone could wish for! They're Paris-styled, hand-set with rhinestones of diamond-like brilliance, dramatically high-styled.

Here's a gift you'll want for yourself!



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L. HELLER & SON, INC. FIFTH AVENUE, NEW YORK



Dan Dailey, Betty, Dale Robertson in "Meet Me Mister."



With hubby Harry James. Says she, "I have a good job, nice home, fine husband, two kids and the public likes me. What more can I want?"



"If the public wants great acting they'll go elsewhere; if they want spangles, nice tunes, hoofing, they'll make for Grable."

I FINISHED reading the review just before I set out for 20th Century-Fox. It was short, but devastating.

"The picture shows practically no similarity to the stage production from which it was allegedly taken. It is merely some more of the usual Grable foolishness."

Yipe! I thought. I hope Betty doesn't see that one!

But, as I toiled through Beverly Hills, I began to wonder. The review was not, sad to say, unusual. But, at the same time, Motion Picture Herald had just announced that, *for the ninth year in a row*, Betty Grable was the hottest female box-office star in the industry. More people had actually paid their fifty centses and six bitses to see her than any other woman in Hollywood.

It didn't add up. Was the public wrong, or were those guys who tell the world whether someone is good or not?

I found Betty on the set of "Meet Me After The Show," all done up in ankle-straps, a big straw hat, and a print dress. I hadn't seen her for about six years. If anything, she looked younger than I remember her. And those legs—well, they were still those legs.

"What gives?" I asked. "How do you explain the critics' lambasting and the public devotion?"

She got up on a high director's chair, and when she answered she was serious.

"I don't think the box-office thing has anything to do with me personally," she said. "I think it's just that people like musicals. They like the light, frothy things in Technicolor. And I just happen to be able to do them.

"It doesn't matter where my particular fans are, I've found. The city people go to see musicals as much as people in small towns. And they enjoy the singing and dancing and the short costumes covered with sequins, simply, I suppose, because the pictures are about things which could really never happen—and never did. They're pure escape.

"And they seem to like *me* doing them and *only them*. When I showed up in a low dress in "The Shocking Miss Pilgrim," I got letters by the barrel telling me to get back to my own league. I did, fast!

(Please turn to page 51)

"In spite of the work of rehearsals, it's fun to dance and sing."





"I Don't Blame The Critics"

"They're looking for something I can't give them," says Betty Grable, who's *only* the No. 1 box office star

"Call Me Mister" is Betty and Dan's third picture together.

By

Kate

Holliday

Another scene in "Call Me Mister," 20th Century-Fox musical.



"They can have the good reviews and gold Oscars. I'm contented," says the queen of the musicals

Women Can Be So

By Robert Stack

AS A Hollywood bachelor in good standing (*I hope*), I may as well insure my permanent occupancy of that status by sounding off on the one topic which has never grown stale: the female of the species.

On the record and to keep things straight, I think gals are enchanting; but when men get together and level with one another they agree on certain specific criticisms of some members of the erstwhile crinoline sex.

I've been the big brother type to so many girls (*my cleaner says the shoulders of my suits have absorbed enough tears to make me the only known rival of the Great Salt Lake in Utah*) that I know many a girl has married the wrong man because she has made a hopeless mistake in technique during her romance with the right one. Maybe by opening my big-brotherly mouth and talking on the level, it will help some gal to make her dreams come true.

And so, strictly for humanitarian reasons you understand, here is a fast, run-through of some of the feminine tricks that supply new ammunition for the continuation of the battle of the sexes.

The most exasperating femme, according to the gents who should know, is The Dictatorial Type. She is the lamb who telephones a man to say that a certain band is playing locally and she will die unless she is among those present on Saturday night. If the man has to beg out of the suggested date because he has blistered his heel playing tennis and can't dance, or if he has a family engagement, or if his billfold has just fainted from malnutrition, he is dropped into a social deep freeze.

If a man calls The Dictatorial Type and asks for a date, which she grants, she



Above: Bob and Claudette Thornton, his favorite date, at a Hollywood premiere. Dress your age, he advises.

Robert Stack pays tribute to spirit of bullfighting in Republic picture, "The Bullfighter And The Lady."

Right: Looking an enraged bull in the eye was the most frightening moment of "Matador" Bob Stack's life.



Foolish!

Here is some new ammunition for the battle of the sexes

promptly suggests that they have dinner at a spot of *her* choice, and spend the evening in a pastime of *her* choosing, before the man has had a chance to make a suggestion of his own. If she loves bridge and he hates it, they play bridge because she insists that cards are like olives—the taste must be cultivated. If she wants to go bowling and he has spent the day wrestling a gorilla, she says that a big, strong man should be ashamed to spend his evening sitting still at a concert or a movie. Furthermore, if she has a girl friend who looks like Dracula's sister, the hapless man has to get a blind date for the monster. Life with The Dictatorial Type is rugged.

The usual result is that she becomes a mystery woman: she may be Helen of Troy's only beauty rival but her popularity rating is Typhoid Mary's. On the other hand, people point wonderingly at her younger sister who is a tenth as pretty but ten times as much in demand. She lets her boy friends suggest the manner in which an evening is to be spent: she sometimes mentions something she would like to do but she always leaves the final decision to her escort, realizing that it is he who must pick up the tab, furnish the transportation and be able to meet any emergency that might arise.

Another lady likely to be last at the altar is the Broadcasting Babe. She may bat a thousand in charm, but she rates zero in tact. After every date she telephones each of her closest girl friends (*and usually has a million*) and describes the evening's activities and the man in detail. Anything her escort may have said in a relaxed moment about his job, his family, his best friend or his worst enemy, is dramatically reported.

Men are taught from boyhood that no gentleman kisses and tells. I know that most women doubt the existence of this chivalry, but the truth is that if men do discuss their exploits, they leave names out of it. No man reaches maturity without learning that only a smart aleck jerk bandies about a girl's name.

Girls don't get this training, of course, and a shame it is.

Sooner or later, a man who has dated a Broadcasting Babe learns that a report of his every word and deed has been circulated through her particular social group. How does he find out?

Perhaps he receives an anonymous letter (*as I did once*) from "A Friend" who warns him that he had better keep his mouth shut if he doesn't want to lose his job, or his reputation for having good sense, or both.

Or perhaps he dates a new girl who knows a few of the BB's crowd, and she
(Please turn to page 60)

Bob finds the most exasperating woman is the dictatorial type.



Above: Bob, John Hubbard in "Bullfighter And Lady." No gentleman kisses and tells —girls, please copy.



Love interest in picture is supplied by Joy Page. Don't be emotional type pleads Bob. Relax.

Bob holding Joy Page. Sophistication is the result of living—it takes time. Don't try to imitate, be yourself, he recommends.



Below: He depicts the sincerity, courage, and dignity of the bullfight, favorite sport of Mexican people.







In "Born Yesterday," Judy makes a hilarious effort to become educated; even reads the newspaper.

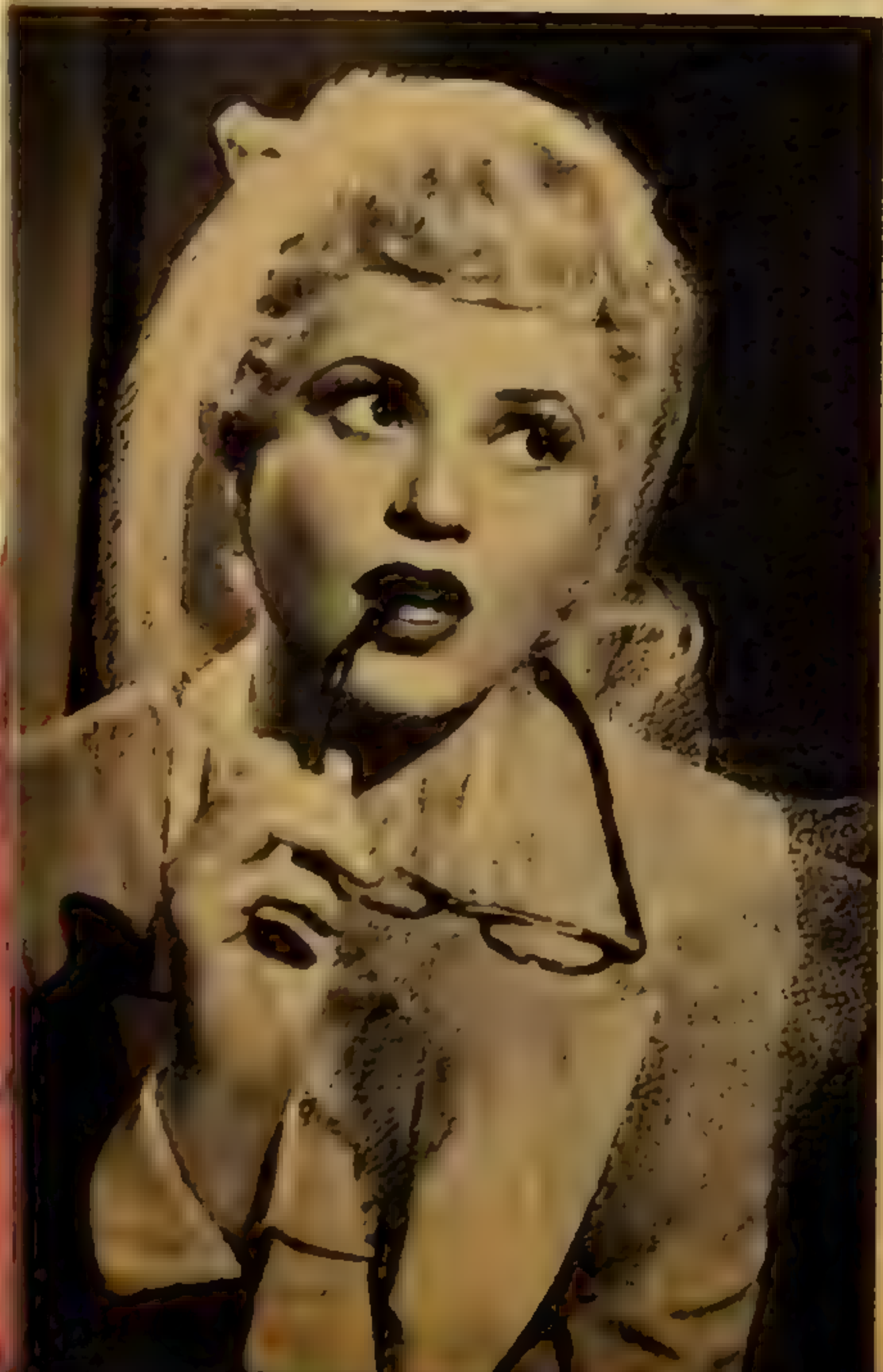


Judy rehearses with Bill Holden. In real life she is married to David Oppenheim, a noted clarinetist.

Originally, Judy wanted to write plays, and she has never completely given up the idea. Loves to cook, too.



Preferred Blonde



THEY call her the "dumb blonde," but award winner July Holliday has an I.Q. of 172, prefers Tolstoy to Dick Tracy. As Billie Dawn in "Born Yesterday," Judy won the hearts of both stage and moviegoers. Now under contract with Columbia, it is rumored that Judy may star in the screen version of the Broadway hit, "Gentlemen Prefer Blondes."

Judy got "Born Yesterday" break when Jean Arthur left unexpectedly.

Host John Bruno entertains Judy at his Pen and Pencil restaurant.





How To Handle Defeat

"Life is a very competitive thing," says Joan Crawford, "you can't accept it passively nor without fight"

By May Mann Baer

Joan has known defeat in both her career and her private life, yet each time she battled her way back to greater happiness.



In "Goodbye, My Fancy," Warner film, Joan plays a Congresswoman whose past, in the person of Frank Lovejoy, plagues her.

"Cease to think of the defeat and resolve to try harder next time," says Joan, who's had to do just that many times herself.

Below: With Janice Rule in another scene in "Goodbye, My Fancy." Advises Joan, "To forget worry, learn thought control."



Joan fancies herself in love with Robert Young in "Goodbye, My Fancy." "The best way to accept defeat is not to think of self. First, get rid of temper and disappointment, then calmly analyze what caused the situation."



THE personal and private life of Hollywood's most exciting and glamorous star, Miss Joan Crawford, has been a complete blackout as of recent date. After "Harriet Craig," Joan went right into "Goodbye, My Fancy" at Warner Bros. and her first advent into a night club in eight months, to be exact, was the other eve on the arm of Cesar Romero. Every eye in the room was fascinated watching the glamorous Joan and "Butch" dance skillfully, gracefully and enjoying it. At the same time there was a bzzzz—what's new with Crawford? How busy can one girl get—and with whom? Certainly not her long time pal Romero!

The next A.M. I telephoned Joan and she was as gracious as always.

"Would you like to take a three hour

drive with me tomorrow afternoon—you'll see the reasons why you haven't seen me in night clubs and at parties?"

Naturally, the idea fascinated me. And the next day I was knocking on the door of the Crawford manse in Brentwood, which immediately flew open—with Joan herself putting out her hand and pulling me in with a welcome kiss. No waiting—no butler or formalities, and the inside of the house was shining and lovely and at the same time glowing with warmth and comfortable livability.

"One second—," Joan said, concluding some last minute instructions to her secretary that went something like, "set the appointment for the producers conference at four tomorrow. I'll do the marketing in the morning at seven and be back by eight for the children's break-

fast. Tell the cook we will have filet of beef and the baked Alaska for dinner—and Tina and I will cut and arrange the flowers. Please telephone Warners and say I'll do the two interviews Saturday. And, oh yes, that radio show transcription—ask them if they will be kind enough to set the conference at eight Saturday morning. I hope that's not too early for them—but please explain that all of my time is tied up on Sunday with the children."

"Now dear," she said, turning to me, "Come on upstairs while I tuck the babies in for their nap."

In the nursery off Joan's bedroom were two trundle beds holding two respective three-year-olds with large velvety brown eyes and tossed brown curls both clamoring (*Please turn to page 63*)



Joan and Bob, her former campus boy friend and now the college prexy, renew their acquaintance on her return to her alma mater to be honored in "Goodbye, My Fancy." "You have to be on your toes," warns Joan.

Right: Of late, Joan's been so busy making one film after another and rearing her family of four youngsters she hasn't had much time for fun. When she finally did step out it was with her good friend Cesar Romero.





Cutest Trick In Town



Marilyn, Wallace Brown in "Will You Love Me In December?"

IN THE 20th Century-Fox film, "Will You Love Me In December," captivating Marilyn Monroe, looking a great deal like Betty Grable, gets her first big role as Albert Dekker's secretary and girl friend. Marilyn's ambition, since early childhood, has been to become a movie star. Her success in "All About Eve," "The Asphalt Jungle," and now in "Will You Love Me In December?" may lead to stardom. While working in a defense plant, she was asked if she would pose for an Army poster. Result: a modeling job, a cover girl, and a Hollywood contract.

Right: Marilyn's reaction when told of her new contract.



As Dekker's secretary, Marilyn looks like combination of Grable-Turner.



With Clinton Sundberg. She is busy with career—won't let love interfere.

Although she doesn't look serious, she loves good books, heavy music.



The Show *Doesn't* Have To Go On

"The actor who *must* appear, come hell or high water . . . just caters to the ham in himself"

By Burt Lancaster

Always the villain .
Burt mugging it for
audience in stage show.





In "The Mating Season," young bride Gene Tierney mistakes her mother-in-law, Thelma, for the new cook, and the fun begins.



Gene, Thelma and John in the Paramount comedy, easily one of the season's funniest. She's now in "Will You Love Me In December?"

THELMA RITTER—for your information—is easily one of the funniest actresses in movies. . . .

Nonetheless, for a while, she must needs be identified with the help of a photograph—or, via: "Thelma's the one who was *Birdie*, Bette Davis' maid, in 'All About Eve.'"

If you saw that movie, it's a certainty that you were impressed by the delightfully sarcastic *Birdie*.

The very same who deftly cut through the elaborate sham and pretense of the Great Actress (*telling her life story*), with the sardonic line: "Everything but the bloodhounds yap-pin' at her behind. . . ."

The excuse for this tete a tete with you being that La Ritter—a reformed ingenue—steals (*on loanout to Paramount*) "The Mating Season" from under the noses of Gene Tierney and John Lund.

Another reason is that our girl will soon be seen in "Will You Love Me In December," made for her home studio, 20th Century-Fox—a movie in which she'll (*finally*) co-star (*with Monty Woolley*).

And so, after these two items are comfortably settled on the nation's silver screens, the mere mention of Thelma Ritter should bring her to everyone's mind, instant. And, in these parlous times, Thelma is a better mind-full than any of a dozen other subjects.

Off-screen, Thelma resembles the on-screen same—except that the former is a lady of considerable gentle charm, which her screen characters are not. Thelma is married to a vice president of the big-time Young & Rubicam ad agency. She is the doting mother of two kids, whose pictures she carries in a special wallet.

"'The Mating Season' was a honeymoon of a picture to do," says this film felon. "Literally, the happiest professional experience I've ever enjoyed. . . ."

Which is saying plenty, since the lady has been a stock company actress most of her adult life. While it's true that her movie experience dates only from 1946 (*with "The Miracle On 34th Street"*), her theatrical background is solid—one reason she can handle her various roles with aplomb (*and Woolley*).

"I was on the Coast," Thelma said, "ready to leave for New York, when Charley Brackett (*the producer*) called and suggested that I play John Lund's mother in 'The Mating Season.' I told him that I wasn't interested, was dying to get back East to my family. But he insisted on describing the first two scenes of the film—the ham in me began to sizzle and I stayed on to do the (*Please turn to page 54*)



Above: Thelma's first socko role was as the maid in "A Letter To Three Wives." She's seen here with Linda Darnell and Barbara Lawrence.

Right: Thelma Ritter and Bette Davis were among those recently honored by the New York Film Critics for their performances in 20th's "All About Eve."

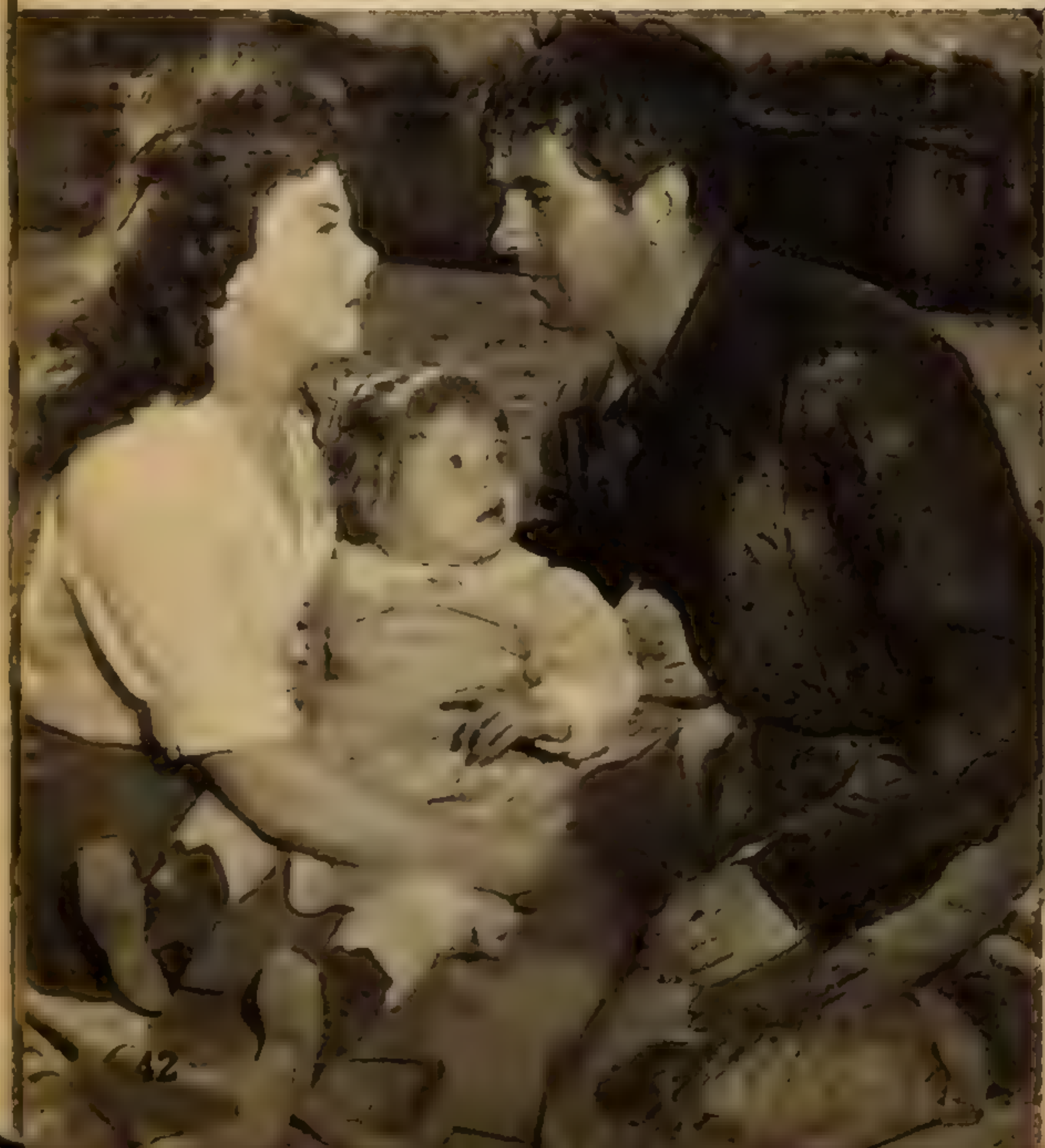




Susan prefers Dan Dailey sitting down. Love scenes with 6 feet 3 Dan are neck-breaking.



Susan and Ty Power in "Rawhide." She spent several days on her stomach under a bunk.



SUSAN HAYWARD is, to the naked eye, a lady who might be called "fragile." She is delicately formed, tiny, and has an air of appealing helplessness. So positive is this impression that producers have been known to pause thoughtfully before casting her in films which demand anything more strenuous than a square dance, and leading men have approached her with the same care they would use on the original bust of Queen Nefertite.

All of this causes bursts of glee in some Hollywood quarters, and those quarters include the abode of Susan herself. For Miss Hayward is about as fragile as a ten-ton truck. And, for the sake of her profession, she will blissfully attempt anything. Absolutely anything.

This word is slowly getting about in cinema circles. And Susan's recent chores have been such as to make her the recipient of a gross of St. Christopher medals.

For example, she just completed "David And Bathsheba." It's a lush tale laid in Biblical times, and its original story came from the Good Book itself, of course. Greg Peck—loaded down with jewels—plays *David* and Susan plays his not-too-acceptable love.

Among such minor details as an entire populace storming the palace and demanding that Susan be given up (*to be stoned to death*) and battle scenes wherein the boys let fly with everything from knives to 100-pound rocks, David takes his lady for an airing.

It's quite a jaunt. For, instead of a hot rod, David's buggy is a chariot—drawn by two horses. And you don't sit in a chariot, you may remember. You stand. Bumps and all.

The day they shot this little outing, Mr. Peck was slightly nervous, not being an old chariot hand. The horses were also nervous, not exactly sure what the gizmo behind them was. And Susan? Well, Susan thought it was wonderful. When Peck cracked the whip and the two nags lunged forward, she hung on for dear life and yelped with delight. It was very clear to all concerned that she was having a ball.

"Fragile," eh?

Then there was the time on location when an enterprising freelance photographer—who should have had his head examined—swooped low over the company in a plane. This not only loused up the shot in process but caused a covey of camels used in the film to decide to get away from it all.

They took off in all directions, while Susan, Greg and the rest ran (*Please turn to page 66*)

With Bill Lundigan in 20th's "I'd Climb The Highest Mountain." Susan slipped while climbing, was almost killed.

Nothing Snoop's

At the Radio Theatre in Hollywood with Dana Andrews. She's been besieged by bandits, captured by pirates.



For the sake of her profession, Susan will blissfully attempt anything—absolutely anything

By Helen Hendricks

Susan!



With George Sanders. After a passionate love scene, Sue's as black and blue as if she were kicked by a mule.



Susan Hayward gives the impression of appealing helplessness, but she's as fragile as a 10 ton truck!

Baby Shower For Jane



Ann Blyth and Piper Laurie help Janie guess what's under the fancy ribbons at Jane Powell's baby shower held at Thistle Inn.



Betty Lynn, who gave the shower for Jane, Piper Laurie, Ann Blyth and Janie examine the gifts.

Joan Leslie, on the right, kids Jane since she has just had twins herself. Betty Lynn, Janie and Amanda Blake join in the laughs.



Journey to Jamaica

NBC-TV starlet, Georgia Landau, poses at the Palisadoes Airport, Kingston, Jamaica, in the British West Indies. She flew from Nassau to Jamaica via BOAC Constellation. Using Samsonite luggage, Georgia relaxes in White Stag denim Play Mates. Her 3-piece outfit consists of Bermuda shorts, jib vest and crew hat. Shorts have slash pockets at sides, a patch pocket in back. Jib vest is sleeveless and can be worn either tucked in or out. Brim crew hat in matching colors. All three pieces are washable and sanforized. In blue, charcoal, toast, and grey with white. 10-20. Bermuda shorts app. \$4.00. Jib vest app. \$4.50. Hat in sm., med., lg., app. \$2.

ALL PHOTOGRAPHS TAKEN IN
JAMAICA, BRITISH WEST INDIES
BY JULES ALEXANDER





A burning bright tiger makes a spectacular print on this Cole of California swimsuit. Matletex shirring and provocative "Illusion" bra. Of Wesley Simpson cotton fabric. Small, medium, large. Colors on white ground: navy and brown, green and grey, cerise and black, aqua and red. About \$13.00. Not shown, sling jacket and dirndle skirt to match, app. \$11.00 extra.

Screenland Fashion Selections

Journey to Jamaica

SeaMolds by Flexees, made of Nyralon lastique, dries quickly. Two rows of fringe, boned bra. With or without straps. Zipper back and over-skirt in front. In black, white, purple, aqua and chartreuse. 32 to 38, B or C cup. Approximately \$13.00.

Georgia models Two-Faced-Venus, designed by Caltex. Swimsuit has Greek molded torso, softly draped bra with falsie pocket. Can be worn with or without straps. Of Elasta-Q front and elasticized satin back. Suit is available in white, black and Balboa blue. 10 to 18. About \$17.00.

Courtleigh Manor, where Georgia poses, is at Half Way Tree, Jamaica. She flew non-stop to the British West Indies via BOAC Constellation. The arrangements for the trip were supervised by M. Sean O'Shea.



The Tartan craze invades swimsuits—Georgia Landau wears a Cole of California suit in a red, blue and yellow plaid with yellow piping. Her Tartan Sun Tan lotion matches too. Of Bates cotton fabric. Inner bra and jersey pantie, elasticized shirring and bustle in back. Small, medium, large. App. \$15.



Georgia wears shirred Feather Top strapless swimsuit by Rose Marie Reid. Miracle Stay bra with featherweight boning in center. Double tummy control panel in front. Elasticized laton taffeta with faggoted seams in front. In navy, aqua, persimmon, but-tercup or orchid. 10 to 16. About \$18.



On the archery range at the Tower Isle Hotel in St. Mary's, Jamaica, British West Indies, Georgia sports the Etched Palm suit by Mabs of Hollywood. Made of dull acetate satin with etched palms on front and back of suit. Detachable straps. Has Mabs inner secret magic bra. Skirt in front only, inner lastex front for support. Faggoted seams. White ground, green trim. 32-38. App. \$17.



Georgia, with two beach requisites—Jan Sun Tan Lotion, Martex towel—models Jantzen's Season's Catch, Nylastic hand-screened print with black and magenta, black and green, or black and blue trim on white ground. 32-40. About \$17.

Amazing new *Shampoo-Curl* curls and beautifies as it cleanses . . .



*Makes
Permanents
Out-of-date*

**Say
goodbye to
Permanents!**

The Show Doesn't Have To Go On

Continued from page 37

and so determined to get its money's worth that it would boo the theatre manager if he stepped out and informed it that the star had been called home, on a moment's notice, by serious illness in the family?

And what about the star's family? Can they wait until she gives just one more performance? Or is she needlessly complicating their lives and plans? You know darned well she is.

I learned several years ago that the show doesn't have to go on, though I'd been brought up in that supposedly fine old tradition, too. Actually, the trouble with the tradition is that so frequently it's carried to extremes in a business where everyone loves to dramatize every occurrence.

At the end of my sophomore year at N.Y.U. I joined the Kay Brothers Circus, a little outfit which was playing upper New York State, and which paid me, if I remember right, three dollars a week plus board and keep. Not knowing too much about trapeze work, except what I'd learned in the college gym, I nevertheless tried to work out a routine with my partner, Nick Cravat, that would thrill the customers.

The highlight of our act was a death-defying business which wound up by Lancaster flying through the air with the greatest of ease and gripping the bar with the back of his knees. But unlike the daring young man in the song my actions weren't too graceful to begin with, and every time I hit that bar with the back of my legs I burned off a hunk of skin.

I did everything to try to toughen myself for that stunt, including soaking my legs in brine. Did you ever try rubbing salt into a raw spot on your epidermis? I don't recommend it. No matter what I did, my legs just got sorer and I wasn't a bit sure how long I could continue the act. "Well, why didn't

Goodbye expense
and time-taking fuss.

Goodbye risk of dry,
brittle hair. Now give yourself
long-lasting curls and waves
while shampooing.

How SHAMPOO-CURL makes permanents out-of-date!

After rinsing, merely set your favorite hair-do . . . just as you do anyway, even with a permanent. When dry, presto! (1) Deep, natural looking curls and waves that *last and l-a-s-t*. (2) Wonderful new *body* that makes hair easier to manage. (3) *Luster* like rippling satin . . . thanks to SHAMPOO-CURL'S rich, gentle oil-creme formula that lathers luxuriously in hardest water . . . never needs special rinses.

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It CURLS and BEAUTIFIES as it CLEANSES.
See for yourself how it *makes
permanents out-of-date*. Get the original
SHAMPOO-CURL in the black-
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glamorous
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curls

GUARANTEED
harmless. Your money back if not delighted.

Shampoo-curl

At All Cosmetic Counters
or we'll have your nearest
dealer mail you a jar for \$1.25 postpaid,
including tax and postage; also sent C.O.D.
Mail your order to Beauty Sales, 9174
Sunset Blvd., Hollywood 46, California.

the jerk quit," you'll ask. "He was only getting three bucks a week." Well, friend, I'd been brought up in that "show must go on" business and I believed it literally.

It hurts now just to think about it. Every time I hit that bar, I winced. I didn't even like to tell Cravat about my condition, it seemed like such a sissy thing to complain about. But the raw places behind my knees were gradually getting infected. I had to wear bandages whenever I had my street clothes on, or the rubbing of the cloth would drive me crazy. Finally, it was acutely painful simply to walk erect. I couldn't help limping. Then one night, one of the Kay Brothers noticed me hobbling away from the tent and wanted to know what was the matter.

So I broke down and told him.

He looked at me for a minute as if he thought I was crazy.

"But you don't *have* to kill yourself," he said. "Substitute something else in the act. Work out some other routine until your legs are healed. Nobody's asking you to cripple yourself. For the love of Mike, relax, kid. We don't ask anybody to be a martyr."

I was so relieved I almost wanted to cry on his shoulder. From then on, my whole philosophy of life and of show business changed. I didn't *have* to kill myself. The show, as it stood, didn't *have* to go on. What if plans did have to be changed? That's what brains are for—to work out something else, to be ingenious, to come up with another solution, to be, above all things, sensible, to cut out the ham.

Because actually, the actor who *must* appear, come hell or high water, just caters to the ham in himself. And the same is true of other people in every walk of life.

I know a girl—not an actress in this case—who had planned an elaborate wedding; with an expensive gown, bridesmaids, flowers, a reception to follow. The church had been selected and the invitations sent out. Then, the boy was called into service much sooner than an-

ticipated. On the date planned for the ceremony, he would be in camp.

The girl, much more heartbroken over the change in plans than over the prospect of her husband being shipped away, put on quite a scene. If she couldn't have the wedding she'd planned she didn't want any at all, she said, and let everybody within hearing distance know it. For her, the show *had* to go on, no matter what.

Fortunately, she had parents who talked some sense into her; and a smaller, more intimate ceremony was set up for the next day, without the hoopla. Let's hope that by the time the boy gets out of the service she'll have grown up a little, mentally. (*Though I suppose many a girl would see her point of view.*)

It's a question of getting out of a mental rut and readjusting yourself to unforeseen circumstances. I remember one time I'd gone to work in a department store—this was after the circus episode—and started selling vacuum cleaners. I did pretty well at it. In fact, I finally became a sort of junior executive in charge of vacuum cleaner sales, until one day it hit me—what a business to wind up in! What a rut to settle down into! It might be fine for somebody else, but it definitely wasn't my rut. "You don't have to stay in it," I told myself.

So I quit.

(*Actually, I went into the Army very shortly afterwards, but let's not get off the subject.*)

Where were we?

Oh, yes—readjusting yourself. Friend of mine planned an elaborate vacation for years. Every time he had a few minutes to spare and no one was watching him at the office, he'd pull the maps out of his middle drawer and start working out routes and schedules. This was going to be THE vacation of a lifetime. He'd scrimped for it and dreamed about it. He was going to take some extra time off and see everything worth seeing in the U.S.A. He'd told everybody about it—everybody who would listen to him—and he was going to send them postcards from every point of interest and show them still pictures and movies of his whole tour as soon as he returned.

But he came down with virus pneumonia, and doctor and hospital bills cleaned out his savings account. What hurt him most was the idea that after all his talking to his friends, he wouldn't be able to live up to his own advance billing. Instead of realizing how they sympathized with him, he felt that they would snicker behind his back. So, he started scrimping and planning all over again—and talking about it—until his doctor took him aside and convinced him that if he were ever going to enjoy such a trip, he'd better spend his two-week

vacation for that year lying in the sun doing absolutely nothing.

Which he did. Had a wonderful time loafing in his own back yard, got a new lease on life and an entirely new outlook.

Back in the days when the Lancasters were living in New York in a cold water flat near Second Ave. and 106th St., a neighborhood where a newcomer had to learn fast in order to survive, my Mother drilled into me the ideas of always being scrupulously honest, of being completely self-reliant and being beholden to no man. You were on your own, you made your own plans, and if they didn't quite work out, you didn't have to apologize to anybody. You just made new plans and retained your independence and self-respect.

When, by accident, I stumbled into the business of acting through being asked to try out for a Broadway play, I wasn't too crushed when the show, "A Sound Of Hunting," flopped after less than a month's run. A chap named Harold Hecht, who, like myself, hadn't long been back from a stretch in the Army, sold me on the idea of teaming up with Hollywood in mind. He convinced me that we didn't want any exclusive contracts, because studios and producers have a habit of demanding of their employees that the show must go on. That's true—to meet releasing schedules, it must. But as far as we were concerned, that meant sacrificing both individuality and the spark we felt would light up any project to which we could give our unfettered attention. In other words, we wanted to be free to work out our own ideas, the latest of which is a Foreign Legion story called "Ten Tall Men," being made for Columbia.

When we bought that story from James Warner Bellah, it had a Western background. Then we began figuring up the number of top budget Westerns that had been made last year. When we reached 46, we decided to make a quick switch and move the same situations to the North African desert. The show didn't have to go on the way it was originally written. As it's been changed, we think we've got a vastly more unusual and entertaining package.

Now, I have no intention of going out on a limb and advising everyone who is tired of a job or a wife or a husband to start afresh and get out of the rut in a hurry. We have no facilities at Halburt Productions for answering irate letters and phone calls. The only point I'm trying to make is—don't decide, just because you've put in a lot of time and back-breaking effort on a certain job or idea, that you *have* to go through with it. On the other hand, don't blame me if, after you've decided that you're going to tell the boss, or the wife, or the husband where to get off, you find yourself out in the street on your neck.

That's the chance you have to take.

Want to be his Lady Fair?
Charm him with your Lovely Hair

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Ravishing
REDHEAD



Give yourself the gorgeous red hair of history's most famous beauties with Nestle Egyptian Henna. Not a chemical dye but a 100% vegetable product that colors hair to the wonderful Henna, Auburn or Titian shades he'll adore.

Nestle Egyptian Henna is a permanent coloring—touch-ups are necessary only on new growths. It is absolutely harmless to hair and scalp.

Each can contains enough for a complete Henna pack or 10 glamorous Henna rinses. At drug and dept. stores, 49¢*

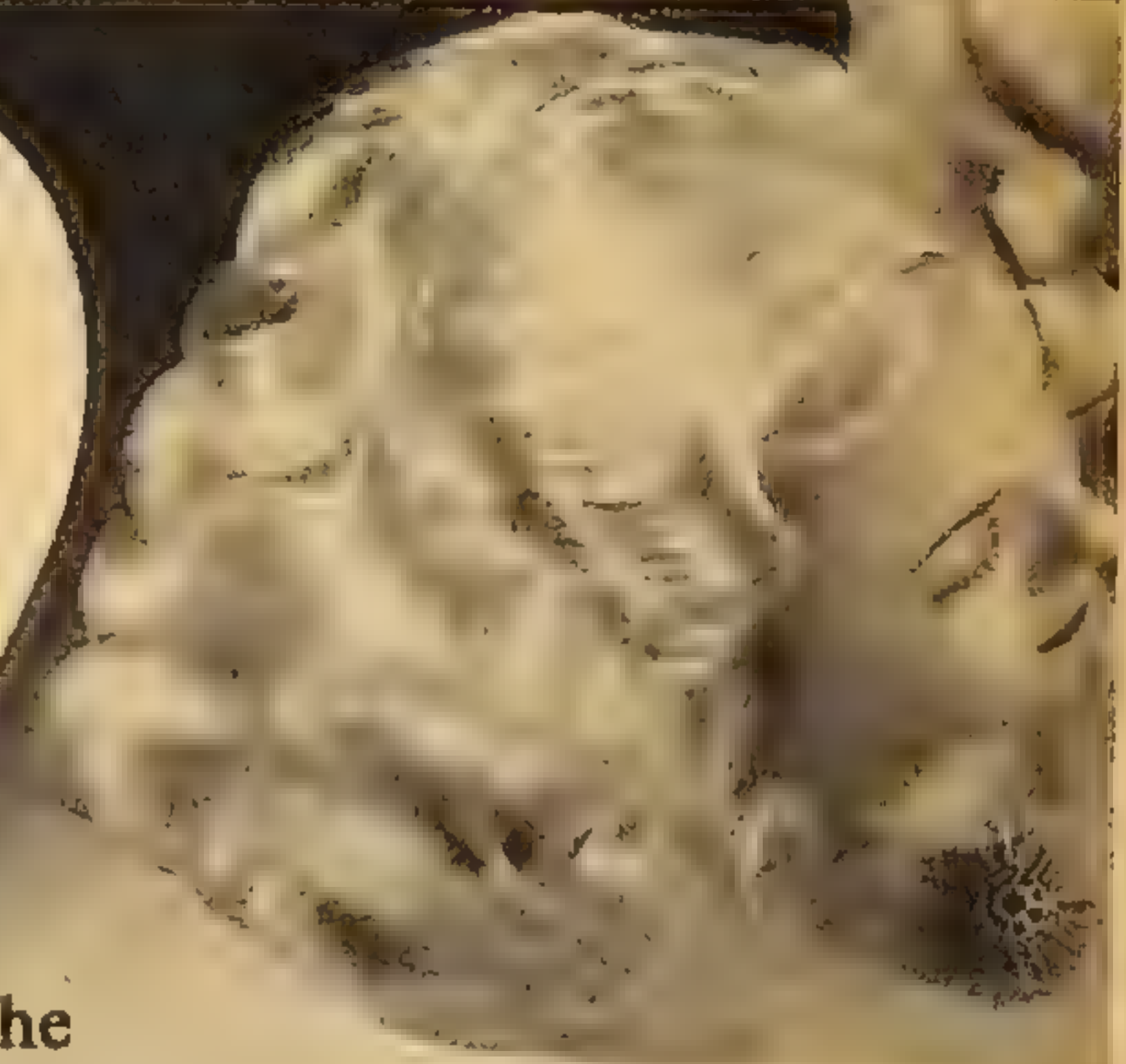
This picture of Cleopatra identifies the GENUINE

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100% Vegetable product
Gives a Henna, Auburn, or Titian Shade
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Be a
Beautiful
BLONDE



Give yourself the glamorous golden blondeness that men find so irresistible! Whatever your hair color, Nestle Lite lightens it shades brighter . . . gives it a wonderful golden glow . . . makes darkened hair evenly blonde again.

Makes dark hairs on arms, legs, face "Practically Invisible"



Nestle Lite is the only hair lightener that contains absolutely no harsh alkalies or ammonia.

Its exclusive conditioning oil base (U. S. Patent No. 2283350) leaves hair soft, silky—no trace of that dry, straw-y look. At drug and dept. stores, \$1.00*

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Nestle LITE
LIGHTENS YOUR HAIR

Quick, Easy
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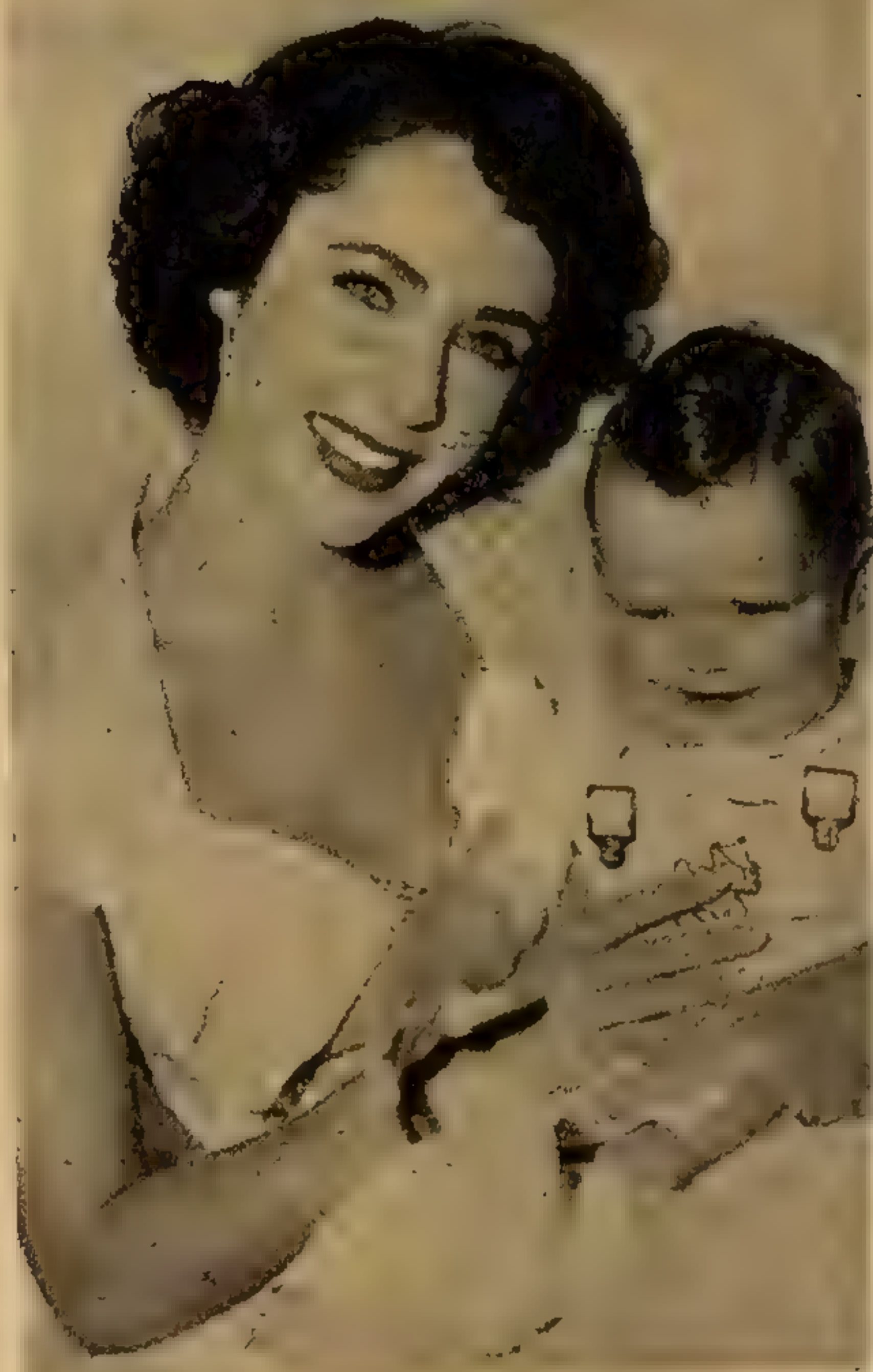
Screenland Salutes -

"Father's Little Dividend"



Joan Bennett and Spencer Tracy as the parents of young bride Liz Taylor.

Right: Elizabeth with infant Donald Clark, her son in this hilarious comedy.



MOVIEGOERS loved "Father Of The Bride" so much that MGM just had to make a sequel in response, "Father's Little Dividend." Usually, with a sequel, there's a letdown. But not so with "Father's Little Dividend." It's even funnier. The same cast has topped themselves.

Elizabeth and hubby Don Taylor quarrel in film and she returns home, only to go back when Don says how sorry he is.



As the grandfather, Spencer Tracy has his most amusing and entertaining role. You'll love him.



"I Don't Blame The Critics!" Agrees Betty

Continued from page 24

"Strangely enough, I'm perfectly contented to stay exactly where I am. Yes, I know: musical comedy stars are always supposed to want to go in for heavy drama, but I haven't reached that point yet. In fact, I don't know whether or not I *could* act well enough to do a straight role. And, right now, I'm in no tizzy to try. As long as the public buys its way in to see me doing what I'm doing, why change?"

She had a point. But it was rare to hear an actress—any actress—say that she had no beefs about the pictures she was making, so rare that I blinked as she said it.

I wanted to hear more about that, and asked her to elaborate.

She thought a minute. "The only things I don't like about this business," she said, finally, "are that I don't get enough time off and that every morning at six I have to roll up my hair and put on makeup.

"My pictures take time, you know. The last two took six months and five months, respectively, and it was only because my doctor insisted, that I didn't finish one on a Friday and start the next on the following Monday. And, when I'm actually in production, I seldom have a free day. You can't shoot all of the musical sequences before the dialogue scenes, you see, so every mo-

ment I'm not before the cameras I'm in rehearsal.

"But even more annoying than that is the six o'clock stuff." She laughed. "You know, during the War I used to make camp tours, and I always told the boys that they had nothing on me: I had to make reveille, too!"

They called Betty for a scene, and I sat thinking about her. A pretty remarkable gal, that one.

They talk a lot about troupers in Hollywood, but there are really only a few of them on the sound stages, sad to relate. There are only a few who honestly look at the business as a business, who don't take stardom seriously, who don't demand special attentions, who don't think they're solely responsible for the success of a production.

Grable is one of the few. Grable not only doesn't lord it over the people on her set, but when she says, "It's not up to me personally," she means it. For she's been in the racket for eighteen years now and she knows that no one can do it alone.

She doesn't forget her beginnings. When I asked her how long it had been since she entered the industry, she not only told me but added, "I started in the chorus, you know, over at the old Fox Studios." And, somehow, it was good to realize that she still remembered

when she was one of a line of ten or twenty.

And something happened on the set which gave me more evidence of her casualness at her position than anyone could have told me.

A photographer was shooting a color picture of her, between scenes. He had set up two banks of lights, one not more than a foot from Betty's face. During one take, the flash bulb in that one exploded with a sound like an 88 shell.

There was a shower of flying glass and a moment of startled silence. And the silence was not broken by Betty. While everyone else yelped, she sat bent over, her hands over her eyes, motionless. Then she drew a deep breath and asked, quietly, "Shall we go on?"

The glass had sprayed not two inches from her eyes.

The critics never see things like that, I couldn't help thinking. And, when Betty came back again, I asked her what the reviews did to her.

"Nothing," she answered. "Absolutely nothing.

"I can't blame the critics," she went on. "They're looking at my pictures by their standards and they're honest in their reviews.

"They pick the stories apart, and they usually have a right to—especially when I start remaking my own stories."

I must have looked puzzled at that, for she continued.

"'Wabash Avenue' was 'Coney Island,'

(Please turn to page 69)

The answer from telephone operators:

* **83% OF THEM SAID...**

"CAVALIERS are Milder
THAN THE CIGARETTE I HAD BEEN SMOKING!"

* Over 150 New York telephone operators compared CAVALIER CIGARETTES with the brands they had been smoking—compared them for mildness.

83% of these operators — just think of it, 83% of the smokers interviewed — said CAVALIERS are Milder than their previous brand! They had been smoking a dozen different brands!

In groups of all kinds—college students, nurses, models, airline hostesses, pilots and so on—80% or more of smokers interviewed said Cavaliers are milder than the brand they had been smoking. Enjoy king-size CAVALIERS—for mildness and natural flavor. Priced no higher than other leading brands!

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EXTREMELY MILD



Be Lovelier Than Ever!

Pert Peggy Dow, starring in U-I film, "Lights Out," uses Tartan, a non-sticky, non-greasy lotion that can screen out ninety percent of the sun's burning rays while letting through fully ninety percent tanning rays.

This clever inspiration for disguising strategically placed pin curls, anchors daisies on bobby pins so you can still look pretty at the beach or wherever you choose to go while your hair is still getting dry.



**A number of ways to help you make this
your most beautiful Summer of all time**

By Elizabeth Lapham

WE'LL NEVER understand why it is that so many of us get all steamed up about beauty problems during the Winter months and then let the whole business go hang during the Summer. Actually, according to the statistics-gatherers, Summer is your peak season for romance, and also the time you're most apt to widen your orbit via a vacation. A fine time indeed for anyone to let herself go, as a lazy number inevitably do, and impersonate a raw carrot with a skin that screams "danger" and a top-knot that goes every which-way!

WITH the idea of helping you make your own particular variety of hay while the sun shines, we're going to report on both essentials and glamourizers. The first essential, to our way of thinking, is a good suntan lotion. We feel very emphatically that one bad burn can do your skin more damage than a great many years of neglect. A bad burn dries and thickens your skin. It often leaves a patch-work of discoloration that no amount of wishful thinking can banish. You knew all that? Undoubtedly you did, but we're going to keep right on

retelling the sad story until people stop frying themselves. It isn't as though there were an excuse for getting even a mild burn—not when there's a sun-screening preparation around like Tartan.

TARTAN, by the way, is the only suntan lotion that can boast final acceptance by the American Medical Association. Of course you have to cover *all* the exposed areas of your skin with the lotion and renew applications before and after bathing and whenever perspiration washes off that protective coating. This is a simple enough process since Tartan is pleasant stuff to use—non-greasy and non-sticky. It dries quickly, has a clean fresh alcohol smell and won't rub off on clothes or the like. The ingredient which makes it possible for the lotion to shut out ninety per cent of the sun's burning rays yet at the same time lets you benefit from ninety per cent of the tanning rays is a chemical that is

Warm weather means it's time to retire the sultry spellbinders you relied on during Winter and turn to gay Desert Flower Perfume.

Aziza's new purse-size eye cosmetic kit, Eye Duet, which combines cake mascara, eye shadow, brush and even a mirror in the tiny cover. The kit comes holding your choice of four differently hued eye shadow and mascara combinations.



called monoglycerylester of para-amino-benzoic acid. Since it is our private conviction that a certain amount of unsightly sunburn comes from being caught without any available supply of lotion with which to protect oneself, we think the McKesson and Robbins people have been more than smart to put Tartan in a one and three-quarter ounce size that will tuck into your handbag. (*The larger beach-going size holds four ounces.*)

ANOTHER essential to Summertime loveliness is a good permanent wave. The Toni Company, as you know, is famous for the excellence of its Home Permanent. But did you know that with the new Spin Curlers you can roll your hair right up to your scalp—thus insuring a wave that will see you through many more hair cuttings? Or that those Midget Spin Curlers can give you just the kind of strong curl you need at the back of the neck, for a neat neckline? And as a result of their unending research, Toni experts discovered these tips for Summer hair beauty: Rinse your hair with clear water after every swim—this will keep it from feeling sticky. Because you will have to shampoo your hair more often during hot weather, be sure to use a mild lanolin-formula shampoo to help replace the lost natural oils (*Toni Creme Shampoo has lanolin in it.*) Use a creme rinse to keep your hair soft and protect it from over-dryness. And don't forget that the best protection against sun-bleaching and streaking is to wear a sun hat or a scarf.

CONTINUING with the subject of hair brings us to a consideration of what to do when hot weather has reduced your crowning glory to a limp and stringy mass and you've no time for a regular shampoo. In such a situation, dears, give thanks for Minipoo. For Minipoo is a dry shampoo and it won't take out your wave. (*A tremendous boon to a vacationer reluctant to squander precious hours on the usual routine.*) A Minipoo shampoo takes about ten minutes and goes like this: Shake a little of the fragrant Minipoo powder into a saucer. Dip in the applicator brush (*it comes with Minipoo*) and apply the powder to your hair, strand by strand, working away from the scalp. When all the hair has been done, start brushing with your regular hair brush and continue until the powder disappears.

WITH Summer days so much brighter than winter ones it's a wise idea to be even more painstaking than usual with your eye make-up. You need the added glamour that only eye make-up can give you but you'll have none of that heavy theatrical look. Notice the model in our photograph and see how effective soft touches of mascara and shadow are for daytime. Aziza puts them both, plus a brush and mirror, in a slim gray plastic purse-size kit.

TIME now to put away your heavy, dramatic Winter perfumes and turn to something gay and flowery like Desert Flower Perfume. This is a young, fresh

Timely Tips by Little Lulu

HOW DO YOU SCORE ON THESE HELPFUL WAYS TO SAVE?

What mends broken lipstick?

☐ Glue ☐ A heat treatment

To mend pucker-paint—soften broken ends over low flame. Press together. When slightly cooled, smooth seam with fingernail. And to smooth off makeup, use Kleenex—absorbent, heavenly soft; saves your complexion!



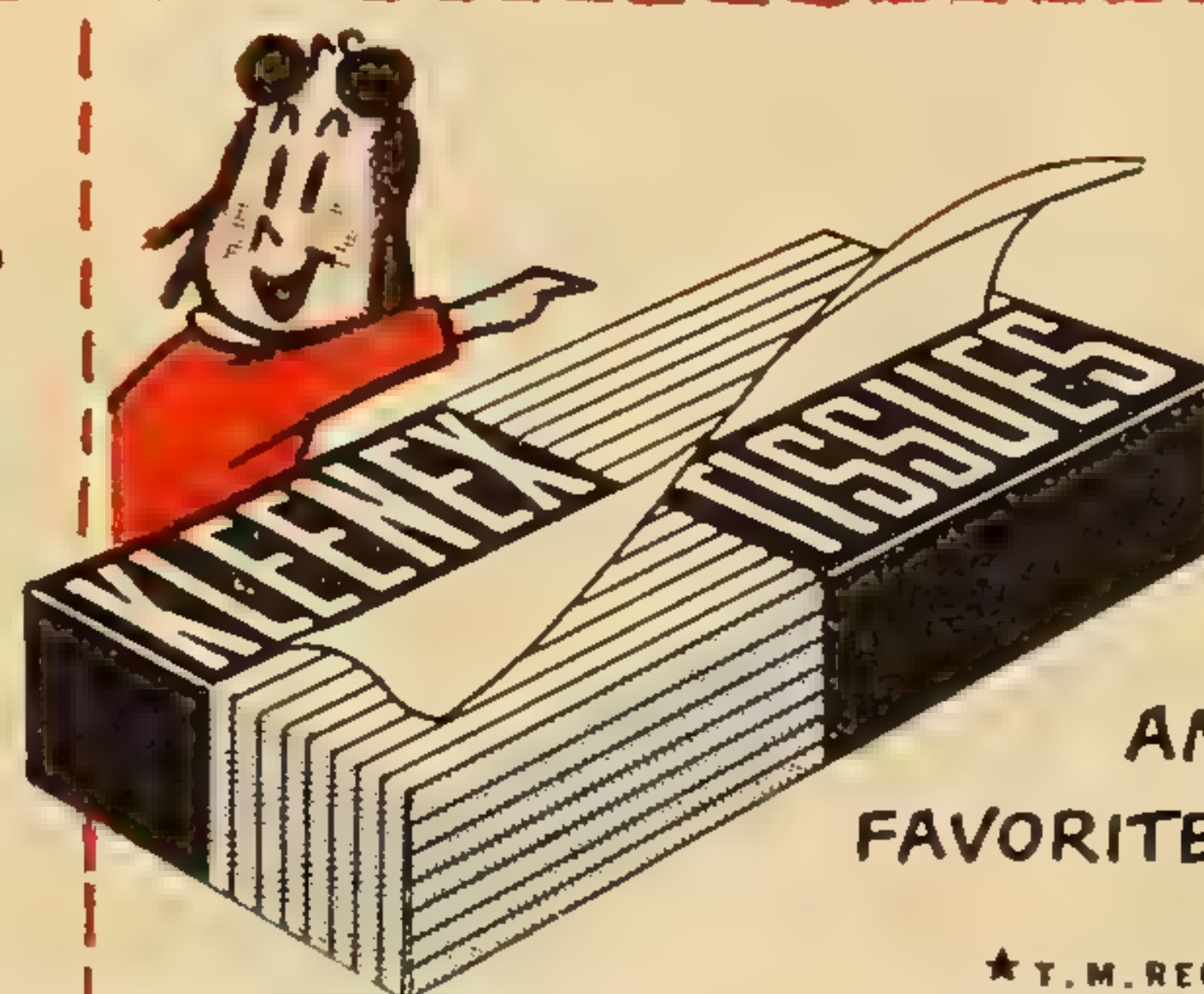
To "save" salad bowls, avoid—

☐ Termites ☐ Soaking

Wooden salad bowls "wooden" warp, if you'd avoid soaking them. Dunk quickly in cool water; dry with Kleenex and stash in a dark place. You can't beat Kleenex for K. P. duty. Saves time, trouble, in scads of ways!

Kleenex* ends waste - saves money...

1. INSTEAD OF MANY...
2. YOU GET JUST ONE...
3. AND SAVE WITH KLEENEX



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W. T. GRANT
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mirror
for beauty

Now...a Stay-UP Strapless at a Low, LOW Price!

You're dainty as a dream...so sure...so secure in this lovely rayon satin strapless! And the pastel embroidery is oh-so-pretty...just perfect for

Spring and Summer. Ask for this Lovlee "Mirror for Beauty" Bra...at 480 W. T. Grant Co. stores coast to coast!

CREATED ONLY FOR GRANTS BY A WORLD-FAMOUS BRA MAKER



Barbara Tritton

Star of
SCREEN, STAGE,
TELEVISION



Gregory Peck, Raymond Massey talking shop in Pump Room of Chicago's Ambassador Hotel.

scent, with romantic overtones of orange blossoms and jasmine, blended with a variety of sweet essences including spicy balsam and sandalwood. A dab at the hair line, behind each ear, and on each wrist, is all you need for an aura of sprightly sweetness. Desert Flower Perfume comes in an attractive flower-sprigged bottle protected by a handsome box. There are a number of sizes to fit a variety of budgets—including a tiny purse flacon that is perfect for sampling.

You Must Meet Thelma!

Continued from page 41

part. . . ."

She reports that Lund and Gene Tierney are definite dreamboats, and swears that never has she had such a whirl as she experienced working with Director Mitchell Leisen.

"I had a bit of a tussle with Charley Brackett," Thelma confided. "He's Boston and Groton, and we didn't see eye to eye at first on my Hoboken dialect. But he's a very knowing man.

"It was a most agreeable gang to work with. We had two De Mille prop men, for example, who were as attentive to me as lady's maids. And then there was the day on location when I was doing a scene alone—alone, that is, except for a full crew of 70, a doctor, and my two super prop men. It was the scene where I hitched a ride in a truck, ate hamburgers dripping with catsup. Naturally I got catsup all over the truck and me. Next day, a huge bouquet of bright red flowers arrived from Mr. Leisen. 'Red,' he wrote on the card, 'as in catsup.'

"Flowers from him were a regular and thoughtful event. One colossal bouquet, after a hard day, was carried out entirely in a gold motif. Even Mitch had a few misgivings—'Maybe I went too far with that one,' he admitted."

Thelma's first day's work at Paramount concerned the sequence where Lund meets her as she arrives in town for his wedding, tells her over coffee what's doing.

This beautiful coordinate with many uses through the warm summer is made of combed cotton broadcloth with lustrous finish . . . pre-shrunk guaranteed washable . . . fast colors. Sizes 10 to 16.

Perfect as a casual or party dress and wonderful for week ends . . . mix them as the Stars do. Style and workmanship is unusual at the price and comparable to dresses sold only at the finest shops.

SKIRT \$7.95. Very full circular . . . cut to fit smoothly at the hips, deep pockets, side zipper, sizable hem.

BODICE \$3.95. Fits beautifully with boning on sides . . . long tuck in . . . zipper in back.

STOLE \$3.95. Two color reversible and wide enough to cover shoulders and back . . . gracefully long.

BLOUSE \$4.95. Lovely soft feminine shirred front and flattering to all figures. Side zippers and long tuck in.

COLORS. Gray, pansy, navy, aqua, tangerine, chartreuse, black or white. Reversible Stole . . . gray and mauve pink, pansy and mauve pink, navy and chartreuse, aqua and white, tangerine and brown, chartreuse and white, black and gold or white and navy.

STAR STYLES, 240 East 56th St., New York, N.Y.

	PRICE	SIZE	COLOR	2nd CHOICE
SKIRT	\$7.95			
BODICE	\$3.95			
STOLE	\$3.95			
BLOUSE	\$4.95			

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Mercedes McCambridge arrives in New York for East Coast premiere of "The Scarf."

"What made it particularly difficult," she says, "was that I'd just been introduced to John—and here I was suddenly his devoted mother. He turned out to be a very amusing guy—but that first bit was tough, all the same."

"It was especially scary because the camera actually picks up what you're *thinking*—that I believe. . . . And our scene wasn't easy—affectionate quarreling in a lunch room."

"Second day of the picture," continued Thelma, "my kids arrived on the set in the midst of a take—right off the train from the East. John and I were still at the prop lunch counter when I gathered, from familiar childish trills, that my Tony and Nicky were present."

"John turned to look, asked me if they were my kids. I said I thought so, but that I didn't dare look because a reunion with them would make me forget my lines, for sure. However, after a few dozen delays that were ruining the take on their own, John looked again, said: 'G'wan over to 'em.' So I was able to make like a good mama. . . ."

If you've seen the picture, you know that mama Ritter does plenty of cooking in it—since daughter-in-law Gene Tierney thinks that Thelma is the cook she ordered from the agency. Miss R. is a chef, in private life, for the Ritter-Moran gang, so this was not a new venture.

"Still and all," she mused, "it's hard to finish frying eggs exactly on cue. . . ."

In the "Mating" film, Thelma wins the heart of Larry Keating, the man who plays Lund's boss. "It was good to work with Larry," says Thelma. "Especially so after I found that he was one of the few people who've done more stock than I."

The Paramount people called our chum, when she got back to New York after the picture, asked her to stop in. "I thought of a dozen reasons for the request," she said, "then found that I was being presented with a gold St. Genesius medal, with: *To Thelma, Love, The New York Paramount Office*, on the back."

"I was tickled silly. St. Genesius? He's the actors' saint. He was an actor in ancient Rome—a pagan. Like the other pagans, he made fun of the upstart



The tropics suggested this smart cool exotic cotton print two piece dress . . . wear the blouse or skirt separate or together. Choice of two colors . . . interesting blend of indigo blues from navy to light blue and white or raspberry to pink and white. Washable . . . fast colors . . . pre-shrunk. Sizes 9-15.

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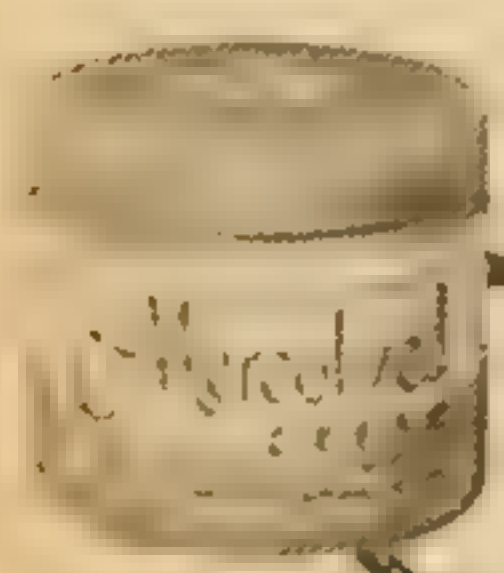
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Christian rituals, even in his plays. Then, one day, he saw the light—spoke out in the defense of Christianity and was killed by the Emperor."

Speaking of "Will You Love Me In December," Thelma insists that it's Monty Woolley's movie. To that, *ha* and double *ha*. . .

"Monty is a man of 65 who has retired," said the diminutive scene-stealer. "I'm his daughter-in-law, and a former vaudeville performer. My stage billing was, 'Della Robbia, The Bombshell Of Song,' and most of my efforts are centered on letting no one forget that I *was* a vocal bombshell. So now I'm a housekeeper—okay, but I've got a scrapbook.

"To make that scrapbook," she went on, "20th shot a lot of 'old' pictures of me. Ones in which I wore a gold-beaded skirt and carried an ostrich fan—striking such corny poses as Winsome and Dramatic—ouch! Another series of stills showed me in high-heeled gold slippers and holding a tennis racquet! And with Niagara Falls in the background, yet!"

There was a steady and terrific contrast between ex-Yale professor Woolley's precise diction and Thelma's stage-Hoboken. She reports that she has plenty to say in the film, even giving herself cues when no one else is handy. Woolley takes about so much, then walks out, leaving Thelma still volubly reminding him that *she*, who once sang "Temptation," hadn't been raised to be a cook.

In real life, Thelma Ritter wasn't brought up to be a cook, either. Demonstrated in black and white by the fact that her third option, at 20th Century-Fox, has been taken up on her seven-year contract—which calls for three pictures a year (*about 18 weeks of work*).

She was born in Brooklyn, on St. Valentine's Day—the year is her secret for some unknown reason, strange inasmuch as she is attractive and a long way from ancient.

Thelma wasn't raised to sing "Temptation," either. The family tree has never cast its shade over any theatrical aspirants, aside from our friend. To the

contrary—they're related to the Senatorial Hales of Maine. Her father, a boy soprano at the Garden City Cathedral, eventually used his deepened voice as office manager for the Hanan Shoe people.

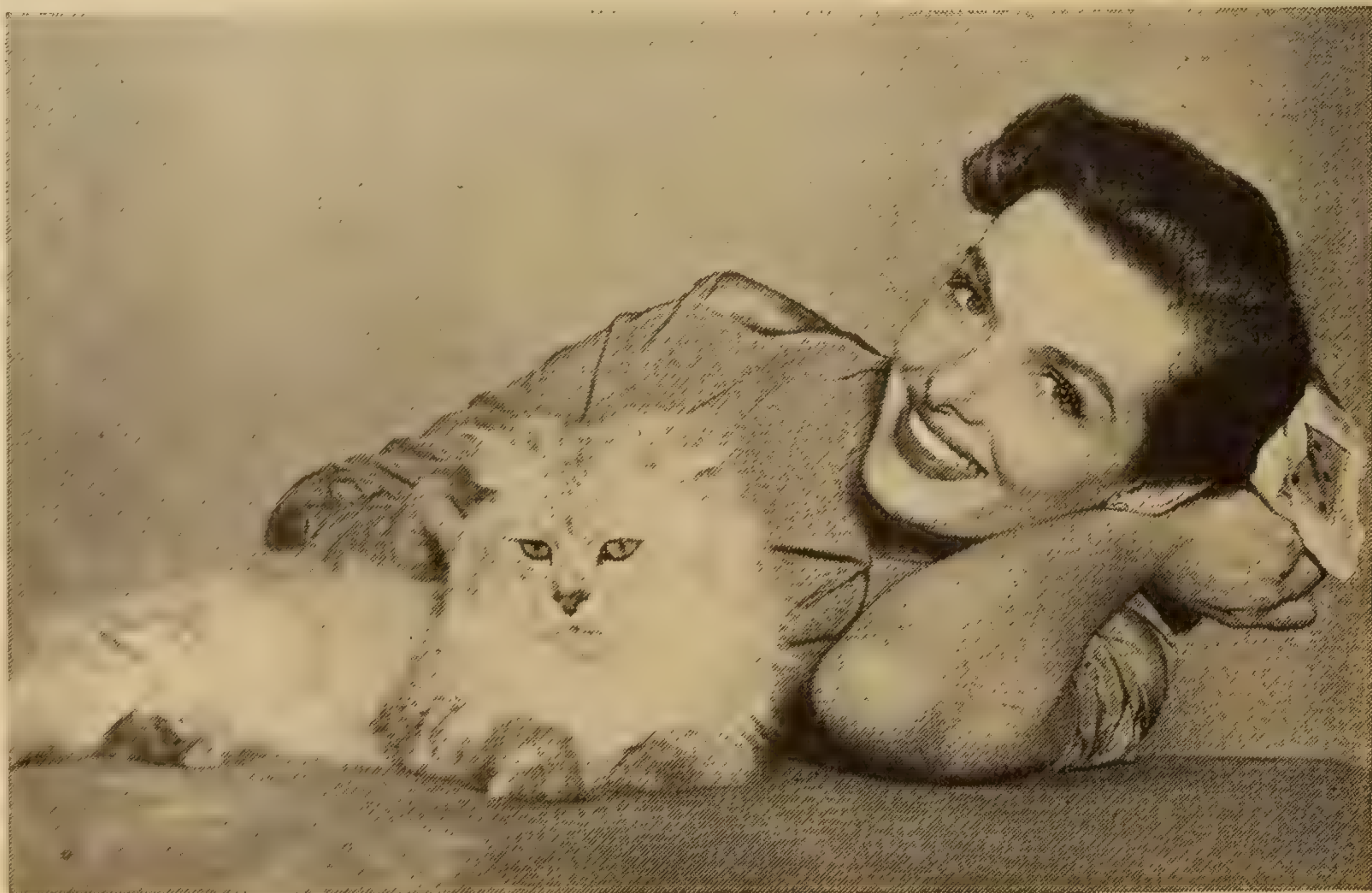
The young Miss Ritter graduated from Brooklyn's Manual Training High, from whence came also, Peggy Wood, Quentin Reynolds and Al Capone, the latter before Miss R.'s time. Thelma didn't go in for manual training, but: "I did monologues as a child—would you care to hear 'The Old Man And His Violin'? You wouldn't? It was alleged comedy and brought me \$5 at various functions. I worked in one act in a Yorkville Theatre production, got \$20. Next time they hired me it was for two acts. I doubled the price—got the \$40, but never heard a peep from them again."

Thelma worked Summers as a switchboard operator with the telephone company, saved enough money so that she could attend the American Academy Of Dramatic Arts for two years, after finishing high school. Followed 14 years of stock throughout New England, such as: "Twin Beds," "Within The Law," "Madame X," "Two Orphans" and "The White Sister." She was an (*believe it or not*) ingenue-nun in the last-named play. As a matter of record, Thelma was always the ingenue. . . .

A handsome young actor, Joseph Moran by name, joined Thelma's stock company after his graduation from Johns Hopkins. It wasn't love at first sight for her (*though it was for Joe*)—she had a beau who actually owned a Stutz Bearcat. But Thelma and Joe finally began dating regularly—were married, a year later, in Little Falls, N. J.

"Joe and I had fun working together," she says. "I remember once, when he was the juvenile, as usual, and I was the customary ingenue, we were on the verge of hysteria over a beautiful cape with white satin lining which he was wearing. We didn't dare to look into each other's eyes, even. . . ."

1929 and the Wall Street Crash affected theatrical stock companies as well as



Between scenes of "His Kind Of Woman," Jane Russell devoted her time to her newest pet, Danny. She adopted Danny because, like herself, he's fond of dogs.



Virginia Gibson with Joan Crawford's Cliquot, visitor to "Goodbye, My Fancy" set.

stocks. "We were living in Sunnyside, Long Island," Thelma said. "Those days, we kept an eye peeled for empty milk bottles—you never knew when you'd need a nickel for a phone call. One Thanksgiving, we were rich enough to afford spaghetti—I'd opened and closed (*opening night*) in 'In Times Square.' I was just depressed enough to complain about Joe's comfortable old clothes which he was wearing when we sat down to the spaghetti. He excused himself, came back into the kitchen fifteen minutes later, this time in faultless top hat and tails. A sense of humor like that can make life well worth living—even at such low points."

For want of anything better to do, Joe began listening to the radio. He entered a \$50-watch contest (*limericks*), sponsored by an unsuspecting tea company. Joe snagged six of the eight watches offered. He won 50 contests in a row before he lost his first one (*he decided it must have been crooked*), then began using a system and different names. He also developed a platoon of buyers for the inevitable merchandise which piled up in the house.

"Joe ran up such a record as a contest winner and slogan writer," says Thelma, "that The New Yorker wrote him up in their Talk Of The Town department. Chet La Roche, an official with Young & Rubicam (*he's also Rosalind Russell's brother-in-law*), read it, offered Joe a job with the advertising agency.

"We were both stage-struck, still are—but the theatre was in such a bad way,



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One of the countless highlights of "The Prince Who Was A Thief," costarring Tony Curtis and Piper Laurie, is the unusual dancing of Nita Bieber.

then, that Joe decided to try a job for a few months. We also wanted children, and they cost money.

"Anyway, Joe started very near the bottom and today he's vice-president in charge of television.

Things theatrical began picking up and Thelma took to the road with the aging George Fawcett and a ditto one-act dramatic skit. Then, in 1937, Joseph Anthony (*Tony*) arrived, and Mrs. Moran gave up acting. Monica Ann, known as Nicky, joined them in 1940.

"By 1944," says Thelma, "I was getting restless, decided to tackle radio. It was darned tough breaking into the field—I earned exactly \$500 the first year. But before long I was working regularly on 'Mr. D. A.,' 'The Aldrich Family,' 'Big Town' and the program put on by the Theatre Guild."

Then it happened.

In November of 1946, George Seaton, 20th writer-director, came to New York to shoot scenes for his "Miracle On 34th Street." George had known Thelma for years and his wife is a childhood pal of hers, so he invited La Ritter to oblige him with a walk-on at Macy's—to bring him luck.

"I figured I'd do a tiny scene in a corner," Thelma says, "but that Sunday, at Macy's, the floor was jammed with actors when George called for me. When a prop man handed me a glass of water,

I was so shaky I spilled half of it!

"Word of honor, I was *paralyzed*—especially by the mechanical angle of the camera itself—but I got through the scene, somehow. They flew the daily rushes to the Coast—and apparently Mr. Zanuck liked my work, because he ordered my part built up, had me go out to Hollywood for a day's work on the movie.

"Six months later I had a good contract—and because Joe Mankiewicz liked the type of character I'd play, he wrote the part of *Sadie*, the maid, into 'A Letter To Three Wives,' for me."

Since then, Thelma has played in "Father Was A Fullback;" "City Across The River" (loanout to Universal-International and a role much liked by T. R.); "Perfect Strangers," at Warners; "I'll Get By," for 20th. You know about "Eve," "The Mating Season," "Letter," and "Will You Love Me In December." The last-named was made, literally in December, last.

"My first Christmas away from my crowd," said Thelma. "I landed on the Coast just four days before the 25th and couldn't bear the sight of a Christmas tree—avoided tree-trimming parties as I would the plague—had to, couldn't take it. Luckily I could cry quietly at the Seaton's.

"One of our neighbors, back home, stopped Nicky and asked if I was going to be with them for Christmas. When

Nicky said that I wouldn't be back in time, the neighbor gushed sympathy. 'Well,' said my girl, 'that's show business. . . .'

Nicky wants to act, but Tony intends to raise horses. "For the present," Thelma says, "he's compromising by lugging home assorted livestock. Our maid has threatened to quit a dozen times. 'You don't want a maid,' she told me, 'you need a game warden!'"

Thelma likes to cook, does very well by chili con carne. The kids are vichyssoise fans—even expect it to be waiting for them when they return, famished, from school.

"Joe's been on a diet," says Thelma, "but I'm told that it's good child psychology to let the children eat their vichyssoise as usual, so they do."

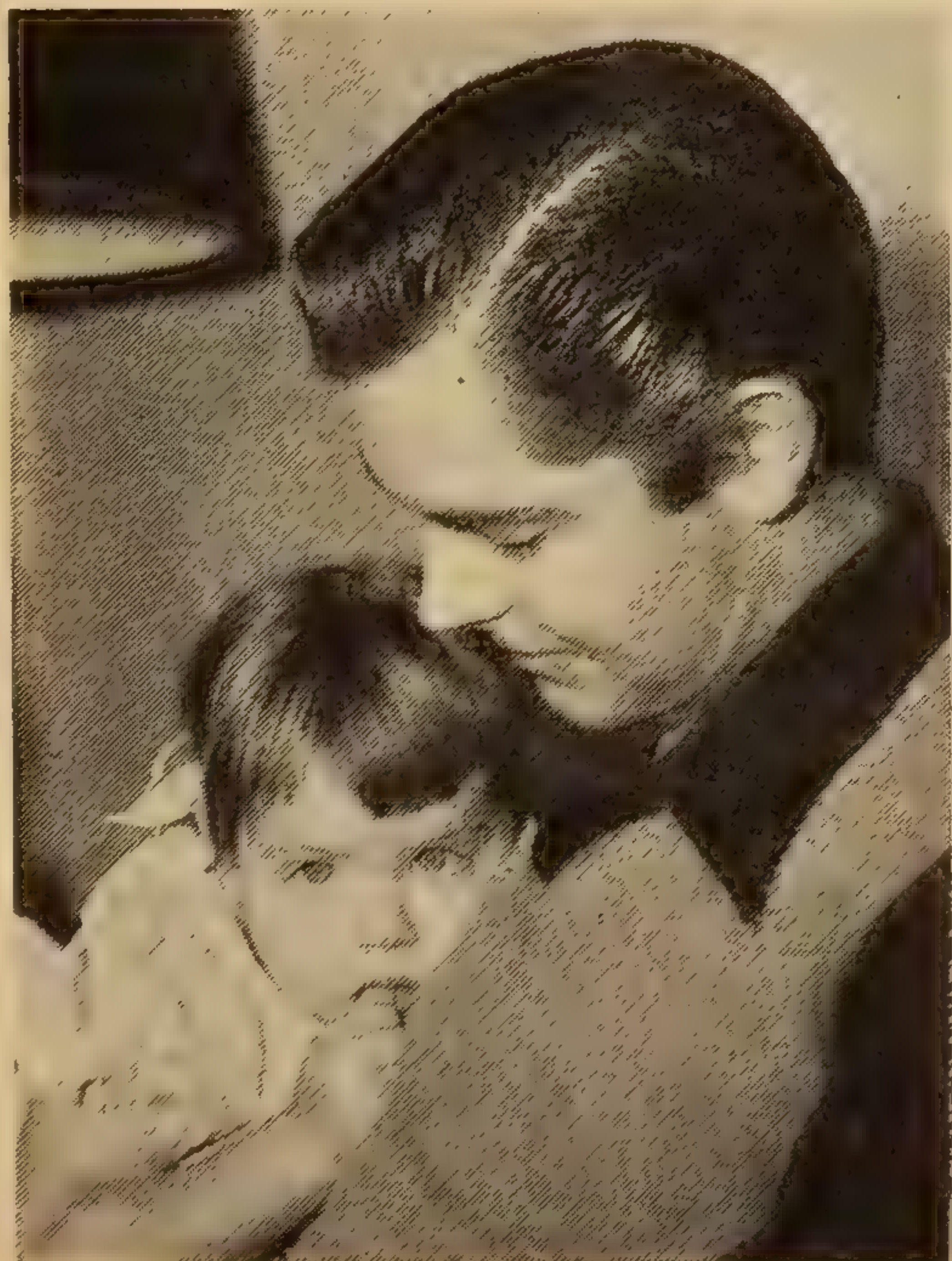
The vichyssoise-eating Morans live in Forest Hills—own a shack on Fire Island, where they go in for early-morning crabbing and swimming.

"Joe never wanted to own a house," Thelma says, "but I insisted that we buy this Fire Island shack, and now he prizes it. He even buys \$7.50 towel racks for it—imagine! He's an amateur carpenter who's busy losing his amateur standing, thanks to working around the Summer place."

Thelma's next will be a Brackett film (*he's now over at 20th Century-Fox*). She says she'd like to be in a Broadway play. "Once a ham, always a ham," she admits. Would enjoy being *Mrs. Finney* in a movie version of "Suds In Your Eye," the best-selling book and one-time play.

"Mrs. Finney is a wonderful gal," says Thelma. "Tolerant, but bossy—much like my part in 'The Mating Season.' There are three rip-snorting old ladies in it—Connie Gilchrist would *have* to be one of them. One is queer for thrift shops—all three sit around taking a bit of beer to settle their stomachs—until they're at the fuzzy point the English describe as, 'Nicely, thank you.'"

Thelma would also enjoy doing an



Jack Beutel, of "Best Of The Badmen," with his devoted daughter, Cynthia.

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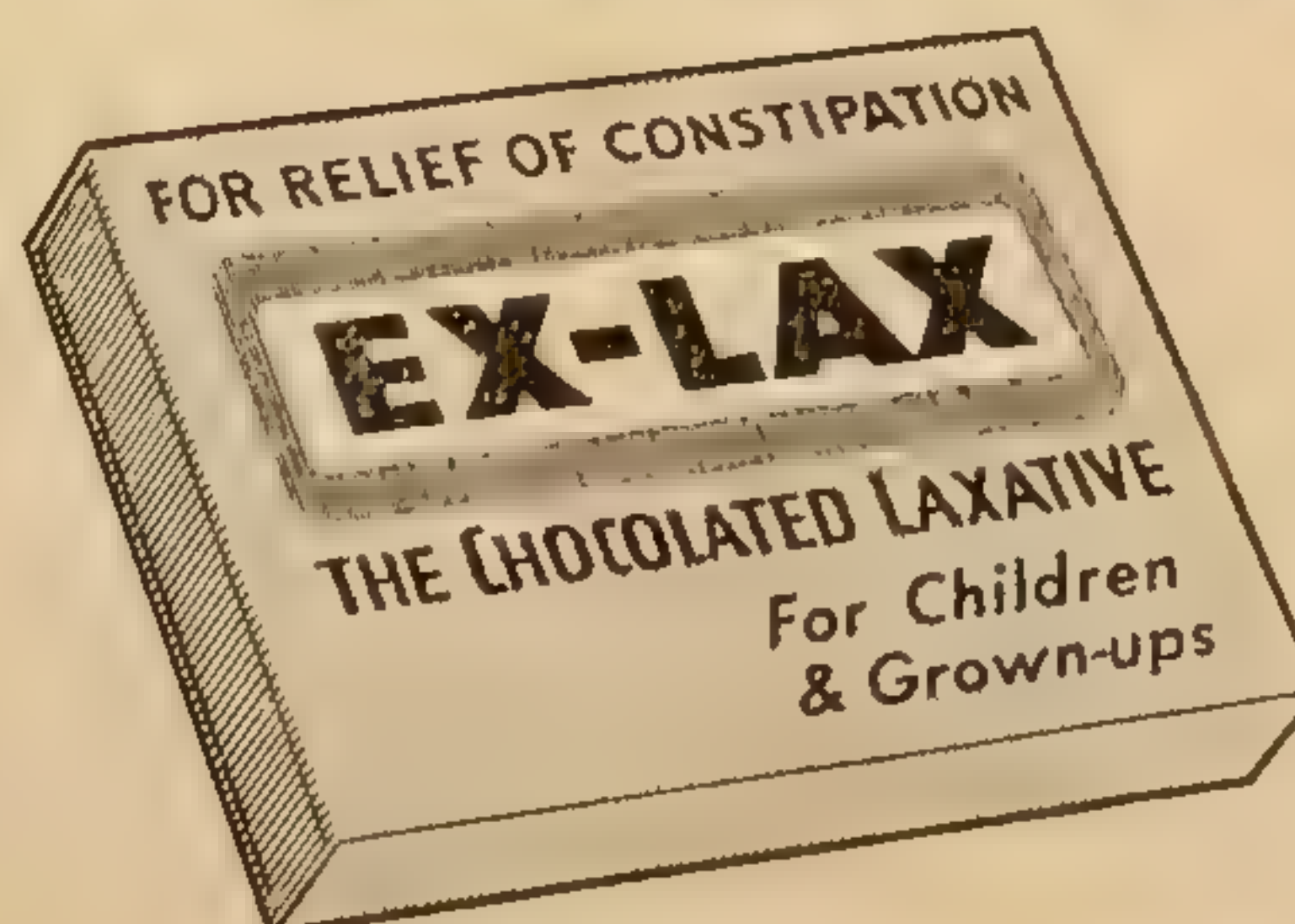
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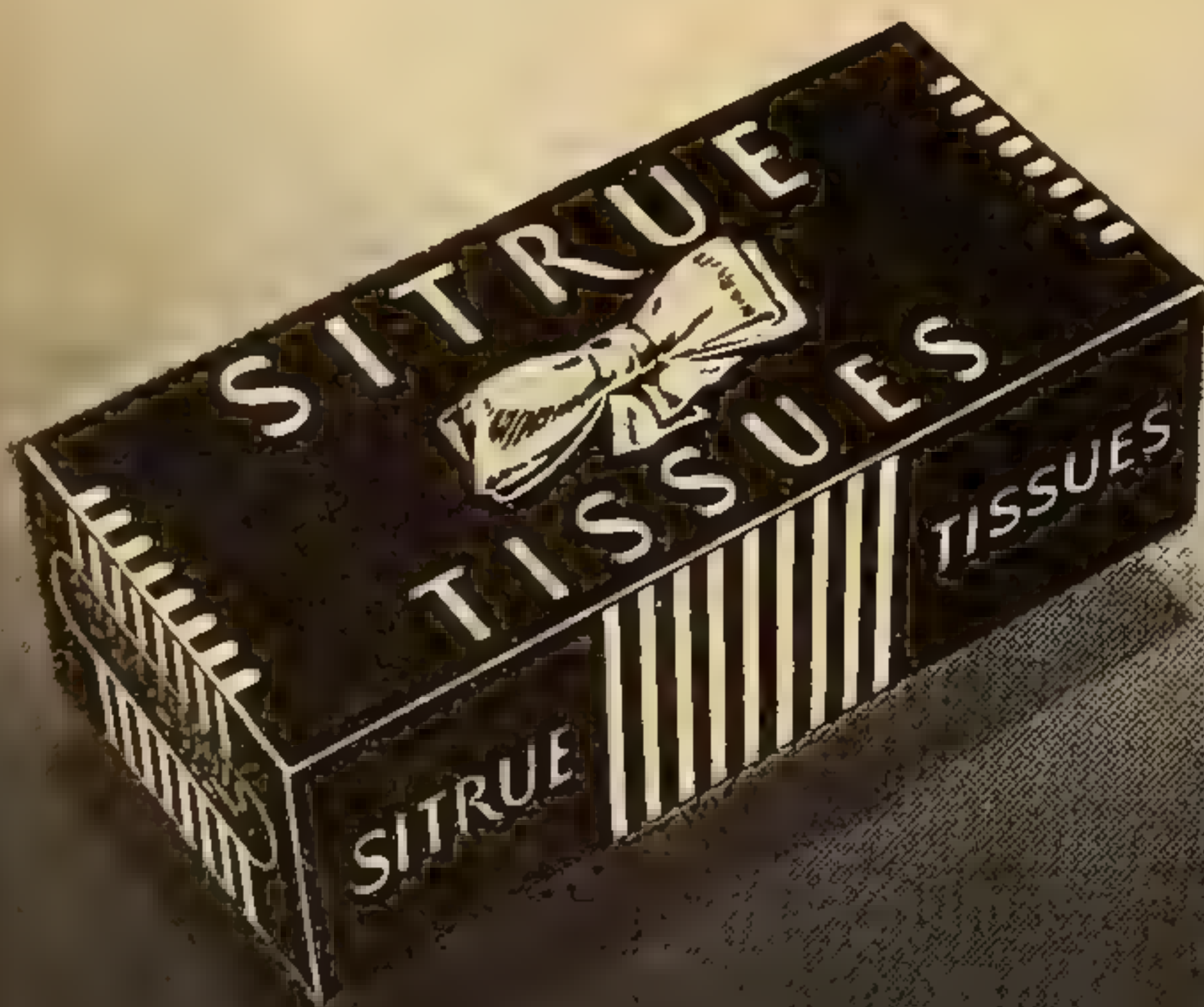
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* Starring in Universal-International's
"Woman On The Run"



Americanized version of *Mary Poppins*, the English children's nurse who uses magic to see that coats and hats are whisked away to their proper places.

Oddly enough—Thelma Ritter, a character actress it's true, but also an extremely funny one, says: "I don't want to be typed as a funny woman. I'm not funny in the way that—say—Joan Davis is. The people I play are characters. They win laughs because of their reac-

tions to situations—aren't humorous in themselves.

"Characters like *Birdie* in 'All About Eve' appeal to people because they always manage to say the things that you and I can't think of until afterwards. The *Birdies* cut through the phony drivel of the phonies."

Now that you've met Thelma Ritter, you'll remember her next time her name is mentioned won't you?

Well?

Women Can Be So Foolish!

Continued from page 27

says, "I hate to tell you this, but I think you should know for your own good: Jane tells everyone she knows everything you tell her. She discusses you in detail after every date. You live in a glass house, my friend, where the lights burn twenty-four hours a day."

Another potent headache-maker is The Emotional Type, of which there are two general classifications: The Mysterious Type and the Confessional Emotional Type.

Here is the way they operate: a man takes the Mysterious Emotional Type dancing. She has been vivacious but, suddenly, she becomes dramatically quiet. Her eyes are glued on space and her expression may be described as "rapt" or slightly halfwitted. You ask her, "Anything wrong, honey?"

She shakes her head, her smile enigmatic. "That song..." she murmurs. "Good number," you say. "Let's dance."

"Not to that song," she cries, wincing. "I'd like to tell you—but I can't. There is something—please don't ask me to talk about it. Some day, perhaps. Please

try to understand..."

You wonder if she, personally, planned and executed the Brink holdup while listening to "her" song on the radio; nothing less could justify her air of pained intrigue, of bravely borne regret.

The virtue of the Confessional Emotional Type is not silence. When you ask her, "Anything wrong, honey?" she says, her voice shallow and breathy, "Not really—even though it was a shock. That man over there—well, just for a moment his profile reminded me of Ambrose. It's something I'm just getting over, not that I'll really ever be the same again. Well, I might as well tell you The Story Of My Life..."

Four hours, seventeen Cokes, and two dances later, you have heard the sad saga of Ambrose & Baby. Boiled down to its essentials it can be told in twenty-one words: Girl loves Ambrose. Ambrose doesn't love back. Girl becomes professional torch bearer and strictly a one-invitation date for any other guy.

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Hedy Lamarr and Bob Hope, costars of "My Favorite Spy," with four of the cerebral palsied children who will be helped by the United Cerebral Palsy drive.

Van Gogh canvas, and both are distinguished by a certain patina of age. Sophistication is the result of living, and living takes time: it is the result of having known many types of people in many different places and having acquired an acceptance of the enormous variety of life.

The Imitation Sophisticate is your youngster whose evening gown is cut to the limit line, front and back, and who hopes she is impressing someone. Secretly, she is often worried about what she is doing, but she assumes a shrill bravado to disguise the fact. In her heart she actually knows that an ultra low-cut gown is fine for a professional pinup beauty or a cafe entertainer, but that when a man catches sight of his own date ready for a night on the town and wearing slightly less than she would wear for a night of sound sleep, the man is embarrassed.

A girl who assumes an accent out of keeping with her normal speech, a girl who imitates the voice or mannerisms of some famous personality, a girl who uses slightly blue language in order to appear uninhibited, is plain silly. She certainly isn't being herself and she is totally unable to become the character she has dreamed up out of movies, historical novels, and television.

Another wearisome bundle is the Non-Stop Conversationalist. She talks all the time. She makes Winchell seem tongue-tied and Groucho Marx seem bashful. She reads many good books and will,

without invitation, detail the plot, describe the characters and give you a critical opinion of the work. She will repeat the jokes used as end-of-page fillers in pocket magazines and will describe the cartoons in the current issues of all the popular magazines. She can spend an hour detailing a near-accident, two hours explaining her misunderstanding with a friend, and an evening analysing certain quirks in her personality.

The cause of this verbal avalanche is easy to find: The girl is terribly afraid of seeming dull. When she is with other girls she is probably at ease; it would never occur to her to pour forth a steady stream of frantic talk. But when a boy takes her out on a date, apparently, she places him in the role of a critical audience who is likely to stand up and stalk out unless it is entertained every second. Perhaps someone has told her that if she is to be popular, she must "keep a date going."

This theory is foolish. If the date is worthwhile, it will keep itself going. If two people are drawn to one another naturally, they will find things to talk about without one member of the duo becoming a lecturer and the other becoming a fugitive.

On the other hand, if there is no valid conversational meeting ground between a couple, why try to "keep the date going?" I realize that occasionally a girl will regard a man as so important to her social life that she will almost knock herself out to make herself ap-

pear to match his pattern. She will learn before the date that he is interested in polo; she may never have seen a game in her life but she will become a theoretical expert and then pour it on the bewildered gent.

She should spare herself by working it the other way. She should say to the guy, "Look, I don't know a chukker from a mizzenmast. Would you explain the game to me?"

There is a fable that men are the strong, silent type. Don't you believe it. Unless a man is a low-class moron (*and what would you want of him in that case*) he likes to talk about his own particular interests.

Finally, there is much to be said in favor of silence. Personally, I can't take it if a girl tries to carry on a conversation while we are dancing. Nor am I at ease if I feel that a girl is working like a slave to keep me entertained. I want to say, "Relax, honey, and make me do some of the work. But first I want to tell you that you have gorgeous eyes."

A mental half-sister of the kid with the double-hung tongue is Little Laughing Waters. She giggles at everything you say, she chortles over everything she says, she snickers when she gives her dinner order, she laughs at everything the emcee says whether it is intended to be funny or not. In brief—she laughs. At first a man tries to latch onto the mirth, but after awhile his face begins to get tired, and he wonders why a girl

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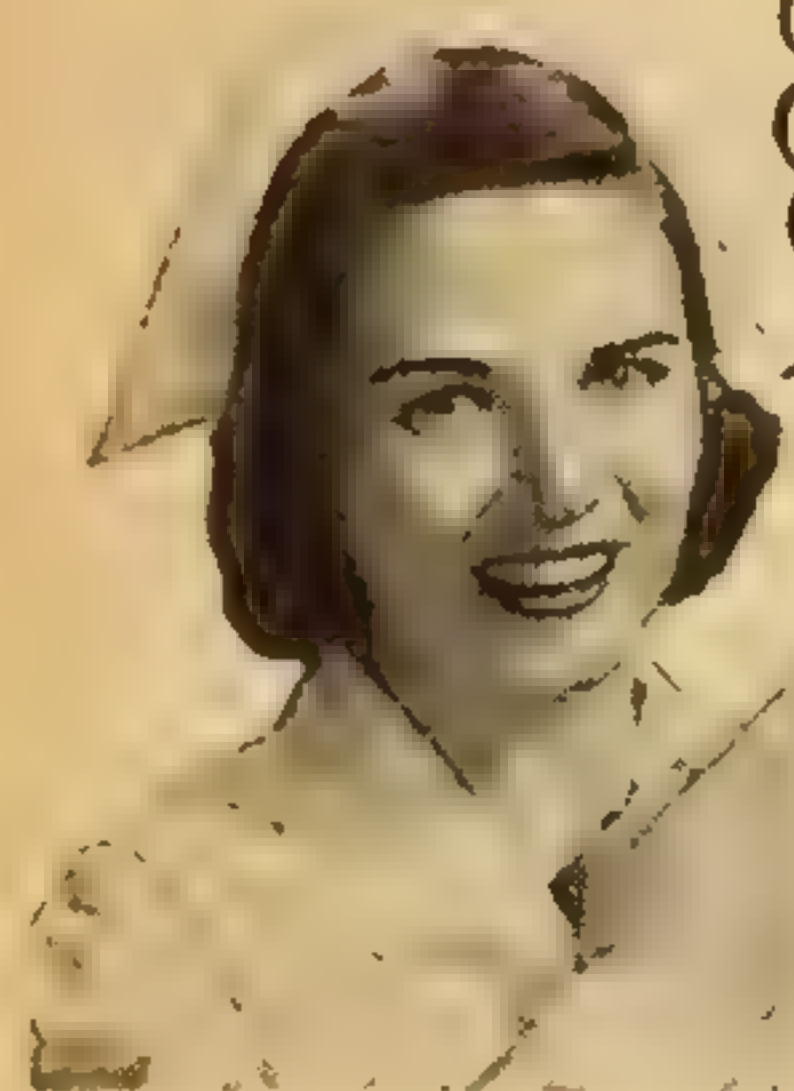
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will eat feathers before going on a date.

A girl does this out of sheer nervousness, of course. It might be a good thing if girls were taught to laugh only when they are amused and to smile only when good manners demand that they do so, or when they are really happy.

What about the sixty-four dollar question: how far should a girl go on a date? What must a girl do to be popular?

The best answer is still, "Say no."

There are plenty of reasons, but I think there is one major fact which takes in all others: the average man thinks a lot of his mother. He may disagree with her on politics, art, music, religion, and how fast you should drive a car; yet, when he selects a girl to marry, he

is inclined to choose one whom he can take home to his mother with pride.

It's that simple.

And now Ole Doc Stack would like to be excused. He has had his say, he has spoken his piece, and if he can't get a date in the old home town as a result, there is always Mexico City where he spent several wonderful months working in a bullfight picture entitled, "The Bullfighter And The Lady."

Incidentally, I've always heard that Hades has no fury like a lady in a temper, but after looking an enraged bull in the eye, I came home and wrote this essay. I figured that no matter what feminine readers did to me, I could never be that scared again.



Beautiful Elizabeth Taylor, who has her best role yet in MGM's "Father's Little Dividend," cools off with refreshing dip after a strenuous day at the studio.

How To Handle Defeat

Continued from page 31

"Mommy, I don't want to go to sleep. I want to go with you and Tina."

"There darlings, you take a nap and Mommy will be back when you wake up."

And then we were in Christina's room and a lovely young lady of eleven stepped forward and extended her hand with perfect poise and a warm smile and said, "It is so nice to see you again, Miss Mann." And she gave a friendly small curtsy.

"Hasn't Tina grown?" Joan observed proudly, approving her blonde young daughter whose hair gleamed and who was perfectly pressed and groomed. When I remarked about it, Joan laughingly dropped her head and imitated the brush strokes—"200 a night and one of the first things I teach my children."

Then we three were going down the back stairs where two young girls, who help Joan with her enormous fan mail, were awaiting further instructions. But Joan's eye was taken by several water color painting efforts of the three-year-olds. "Look, Cathy is an all-one-solid-color painter, and Cynthia is a two or three-color artist. That shows the difference of character and temperament."

Cliquot, Joan's wooly white French poodle, joined us to romp ahead to the

car—and next thing I know Joan, Tina and I were driving out through the rain headed for Palos Verdes down the California coast.

"This is the part of my life I never share. I reserve these rides just for Tina and me," Joan explained. "This four-hour ride to her school each week and back—every minute of it is precious to us. Tina goes to boarding school at Chadwick now."

"Yes," Tina said, "my teachers all say it is too much for Mommy to drive so far for me and that she should have someone else do the job."

"But you are my job, Darling," Joan returned. "The best job in the world."

"The other day," Joan related, "Tina returned home and the servants had left. Of course, that's no problem for us because Tina has been taught to care for her own room and be self-reliant. So has Christopher, and we all love to take care of the babies, who are fast learning the art of being self-reliant, too. I usually get up at seven and get breakfast going. But this morning I had been up until two-thirty wrapping some packages for a surprise—and when the alarm went off at seven I decided to sleep until seven thirty. Well, I came downstairs into the kitchen to find Tina with the table set,

the eggs and bacon cooking, and fruit juice ready. I took one look at my pride and joy and said, 'Tina you're grown up. You're now on your own!'

"The camaraderie that Tina and I enjoy is one of the happiest things in my life. We share the babies when she is home. We share each others confidences and fortune, good and bad—and love our life all of the time, because of the effort we put forth to make it happy for all of us.

"Recently, Tina had to have her wisdom teeth extracted before they came through, because they were crowding her front teeth. I dreaded to tell her that she was going to have to go to the hospital and go through such an ordeal. But I fully explained it to her, so she would know just what to expect. Tina knows that I always keep my word with her and I am happy that she has great faith in me. The morning when we went to the hospital I held her in my arms and tried not to let her see my dread and fear of the ordeal she faced. A doctor from the Dr. Branch Clinic was there to help boost our morale. I paced in front of the operating room and suddenly it was too much for me. I turned sick to my stomach. I had to get out.

"That was quite a day. Christopher was participating in a swimming meet. I had to rush over to see him win three first prizes and then rush back to Tina."

We drove through a heavy rain and big puddles that slapped up over the windows into Joan's blue Cadillac. Tina

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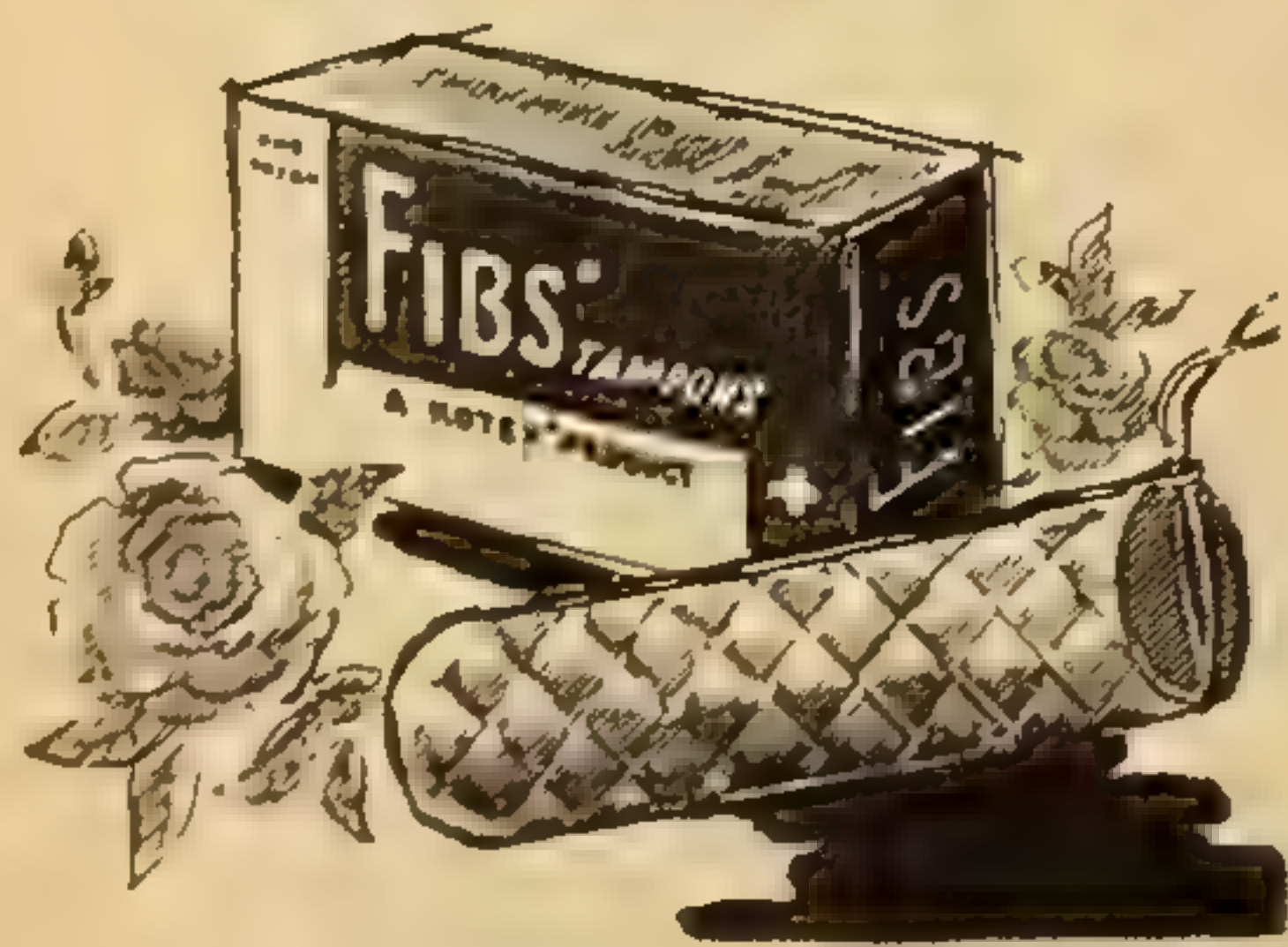
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carefully flecked the water off her gray jersey skirt.

"Mommy gave it to me for Christmas," she said. "Mommy helps me select all of my clothes. She's more like my big sister. In fact," Christina disclosed, "my girl friends always marvel that Mommy spends more time and gives me more personal attention than their mothers who are more often too busy."

"I think each child should have a mother's individual as well as collective time," Joan said, turning into the final road which ran like a ribbon up the hillside to the school. Then, "Tina, last Christmas, suddenly thought that prices of everything had risen sky high overnight. Well, they have risen, but I had to explain it all to her. You see, each Christmas the children open the bank in which they have deposited their savings which, by the way, is often supplemented by a dollar or even five when they have done something special to merit a bonus. This year on dividing it, they had \$48 apiece for Christmas gifts. We went to Saks to shop. I happened to notice a white evening bag. I told the clerk that I would look at it later. Well, Tina and Christopher began conferring with the clerk and sure enough, there it was on the tree Christmas morning. With the tax, it cost them \$62 of their savings. Imagine how touched I was."

"But Mommy we were so thrilled to be able to get you something you really liked and could use," Tina commented with a smile filled with adoration that clearly said she loved her mother more than anything possible in this world.

"Other Christmases," Joan said, "the clerks would tell Tina that a purse cost five dollars or a scarf three and the difference was charged to my bill. But now she is grownup—and knows the full cost. That is applicable to her life and the process of becoming an adult."

Then Tina was deposited at school with a kiss and hug and a promise, "I'll be here for you Sunday, Darling."

As we drove back the rain had stopped and a large rainbow illuminated the sky. I glanced at Joan driving serenely but decisively through the storm swollen streets, and I couldn't help but comment, "Joan, you have everything. If I had only had your initiative and ability and incentive and—"

"You can stop right there," Joan replied. "One of the greatest lessons everyone should learn in life and one which I hope to instill in my children is the ability to handle disappointment, failure and defeat."

Joan was silent for a moment—and I wondered if she were thinking back to the days when she was at Metro-Goldwyn-Mayer—a big star, and how suddenly her pictures weren't happy ones for her or the box-office. Three years passed by without a single Crawford film. Then one day she found herself at Warner Bros. making "Mildred Pierce." Her performance was so good she received an Academy Award. Today she's one of the foremost dramatic stars on the screen! And there were the days, long before she became famous, when she waited on table in a boarding school,



Dane Clark and Bonita Granville at Video Theatre rehearsal of "Not Guilty—Of Much!"

worked in a department store in Chicago, was a chorus girl in New York, won Charleston contests in Hollywood and wasn't received kindly at Pickfair, Hollywood's White House, even though she was the wife of Douglas Fairbanks Jr. But today, Joan is received everywhere and the most select people bid to be invited to her smart and perfectly executed parties. Her house is so beautifully done and in such good taste that it is photographically requested for the nation's leading periodicals on good decor.

And then there's Joan adopting two beautiful children—Christina and a little baby brother. And a year-and-a-half later the little boy's mother, discovering that her child had been adopted by Joan Crawford, the famous movie star, came and took him away. The heartbreak Joan suffered, only a mother who had personally taken care of her baby's feedings in the night, changed his diapers and given him every loving care could understand.

It looked as though Joan's idea of raising a happy family was to end in defeat. But it didn't, for Joan adopted another little boy and now the two youngest and her family is complete. But she said of the one she lost, "He's ten now and being raised in the Middle West. But so much love can't be forgotten and I'm sure he hasn't forgotten. He's well taken care of, but some day I'll see my little guy again."

In every department Joan Crawford has turned her fears and defeats into success and happiness. From being the shop girls' idol with rather too dramatic fashions, she is today one of the best dressed women and has been thus named on several best dressed lists. She certainly is the most glamorous. She has the most envied figure in Hollywood with narrow hips, lovely legs, full tilted breasts and a smooth supple skin.

"The best way to accept defeat is not to think of self. First, get rid of temper and disappointment and then quietly and calmly analyze what caused it or the

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situation. Learn the ability to handle people, to understand them and to make them understand you. To forget worry, learn thought control. Cease to think of the defeat and say, 'Well, I'll try harder next time.' Never take a defeatist's attitude and remind yourself of your past failure. Forget the thing you fear by doing it. Think of success, and with that thought finally planted in your mind, you'll turn defeat into victory and success.

"Life is a very competitive thing, whether it is professional or personal. You have to bounce back—be resilient, like a rubber ball. All life is an experience and there is no growth without it. You can't accept it passively or without fight. You have to accept the whole challenge. Be on your toes or you'll get tossed around."

"Yes, but not an established star like you, Joan, who's so in demand!"

"Are you kidding?" Joan said. "I have to be on my toes constantly. I read a

script and make a decision now, or go into a conference to right it at once—for there is always a waiting line to grab and take your chance."

Joan was wearing a gray jersey dress with a matching sweater, trimmed with pearl and gold embroidery. Two pearl combs held her hair, caught in a low chignon.

"Every night when I go to bed, I wonder if I am doing the right thing. It is a great responsibility to mold, enrich and guide the lives of four people. Sometimes I say, 'I did everything in the book wrong today.' But I try again the next day."

"And what about romance, Joan?" I pursued. "You're too feminine, too much a woman to give all of your life to your family—no matter the happiness."

Joan's eyes seemed misty for a brief second.

"That will come," she said. "Some day."

Knowing Joan, you know some day will come.

Nothing Stops Susan!

Continued from page 42

for hiding places. Chaos reigned for quite a spell, at the end of which Susan was heard to remark, casually, that ole Hoppy had nothing on Bathsheba.

Susan has a special problem which would bother most actresses: she's little. In fact, she stands a hot five feet three and nearly every one of her leading men is pushing seven feet. Peck is six-four. Dailey is six-three. Lundigan is over six-two. Power is an even six. And so, Susan must play many of her scenes with a crick in her neck, if she doesn't want to chat at her hero's middle.

"But they're such good actors!" she says.

That seems to take care of everything.

"David And Bathsheba," as we intimated, is not the only film in which things have been a little rugged for Susan.

With Tyrone Power in "Rawhide," for instance, she spent several days on her stomach under a bunk. And it wasn't just a tryst, I assure you. The two were supposed to be digging a hole under a wall, so they could escape from a locked room. This necessitated, of course, something to dig with—a knife blade for a while, and when the blade snapped, they dug with their paws.

It was a fine sequence. Susan was charmed with it. She could grow other fingernails, couldn't she?

This sort of thing began almost as soon as Susan, herself, began in pictures. It was never too tough. Nothing was ever too tough.

One of her first assignments, for example, was to test for Scarle't in "Gone With The Wind." George Cukor thought she might fill the bill, but when he saw her rushes, sadly told her she needed more experience. She announced that if it was all right with him, she'd get some of that experience testing with other

people for other parts.

She tested with one hundred and twenty-two guys!

And when she finally did get into the big leagues, she stated pretty definitely to her bosses that she was not the drawing room comedy type. Lots of ladies have said that they "wanted something to get their teeth into," you know. But few of them have shown, as Susan did, that they meant it.

Susan has probably had more big bravura emotional scenes than anyone in Hollywood, with the possible exception of Bergman. She has broken up the joint as a drunk. She has lost more babies in pictures than she can remember, with subsequent tears and tragedy. She has been besieged by bandits in Westerns and captured by pirates in sea epics. She has renounced her lover to the tune of sound-track violins. In short, when she acts, she acts.

And she's had love scenes. These are not always sheer delight, as you may or may not know. That crick in the neck is one rather disagreeable point about them, and the business of being kissed on the left ear and making it look like a buss on the mouth is not exactly easy. And then, too, there are the gents who get carried away by their feelings—which isn't difficult where Susan is involved. They put their passion into their fingertips, usually, and the result is that our Susie winds up a mass of bruises. Literally! She's often been as black and blue after a sequence of deep adoration as if she'd been kicked by a mule.

But if the scene is compelling when the audience sees it, that's enough for Susan.

This sort of thing carries over to the moments when Susan is not actually before a camera. She does what she wants to do, hard way or not.

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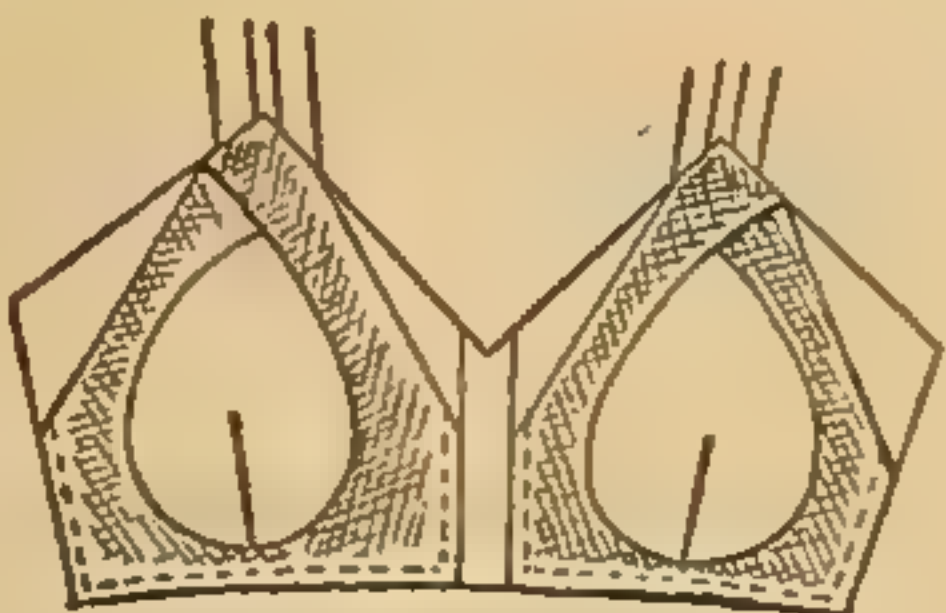
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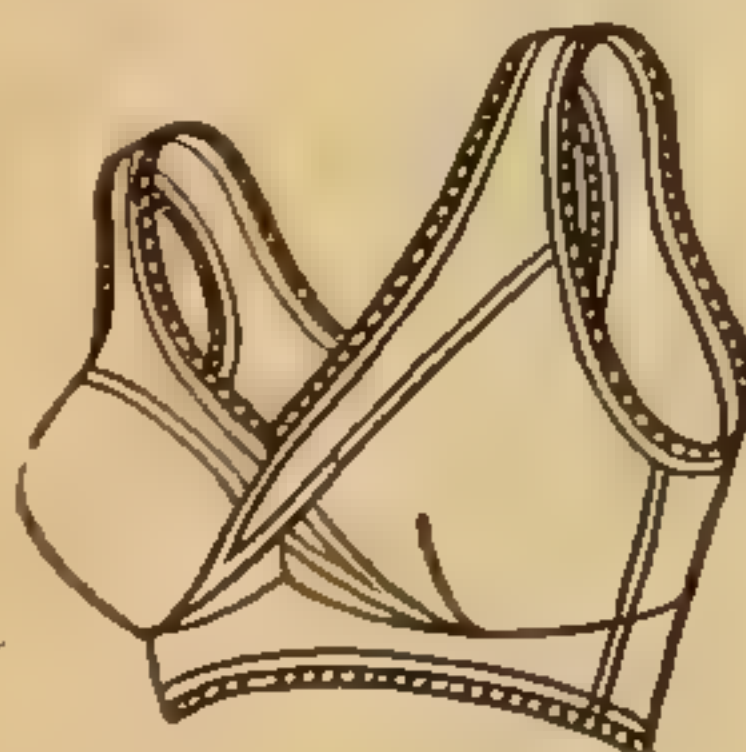
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places with her
husband.



MEDIUM BUST

SIZES
32 TO 42



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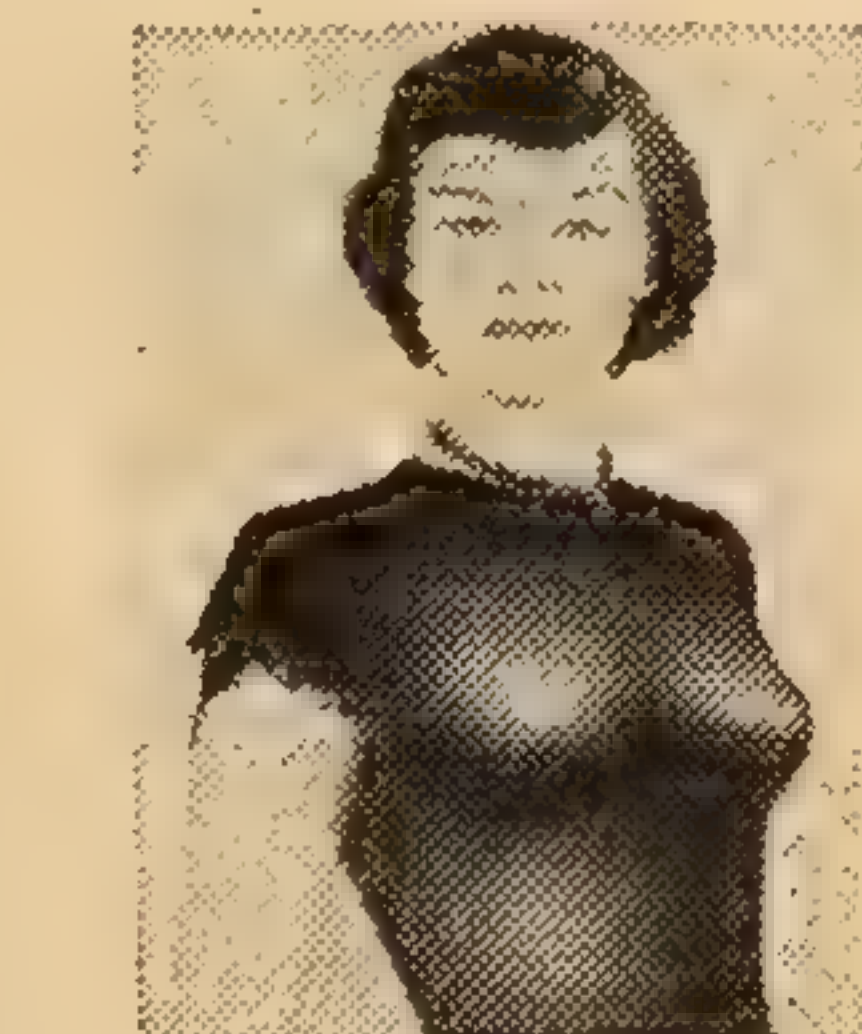
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bustline made her clothes
fit like a movie star. She
now sparkles with personal-
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a firm uplift, round-
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SMALL BUST

SIZES
28 TO 38

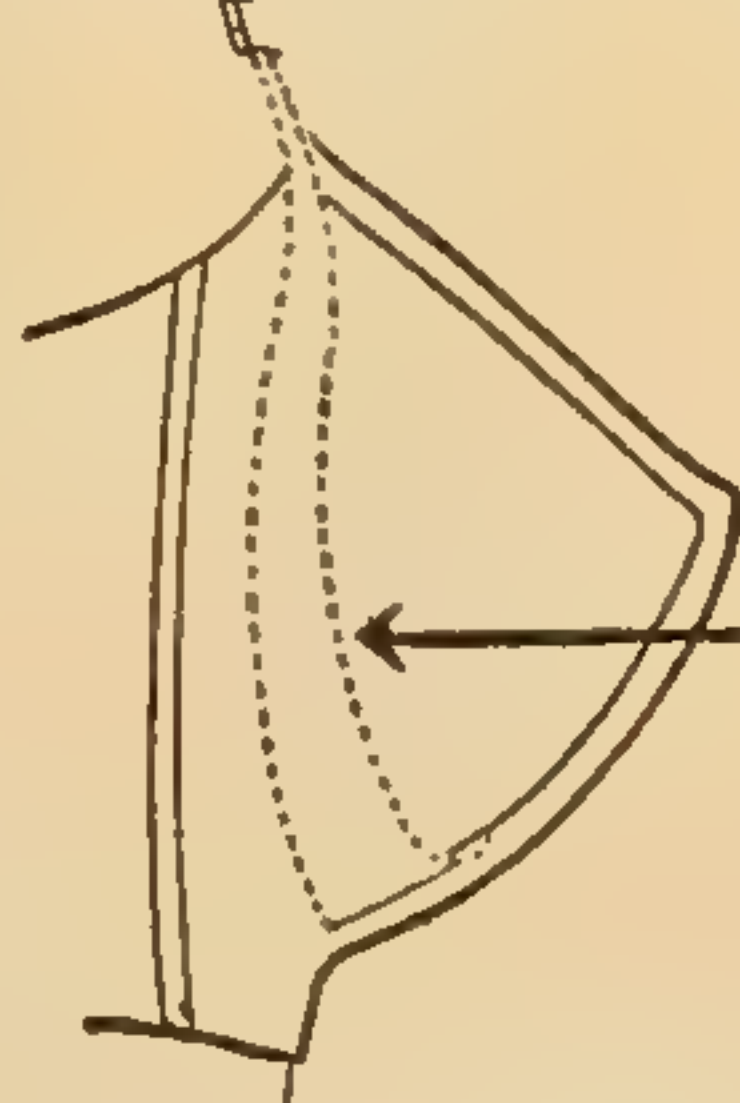
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For "I'd Climb The Highest Mountain," the company trekked to the red clay of Georgia, visited and lived in several tiny Georgia towns. There weren't any hotels, just motels. There weren't any luxurious bathtubs and fluffy towels after a hard day's work; just showers which put forth a trickle of tepid water and scraps of terry cloth as big as napkins. There weren't any decent restaurants and, in one burg, the cook quit after a week of serving the company: too much work.

It was then that Susan and Lynn Bari set up their own short-order house in Susan's quarters. When the day's labor was finished they turned chef, sometimes feeding as many as twenty of the cast and crew.

"They had to eat, didn't they?" Susan says logically.

At one point, during this tour too, Susan decided she wanted to photograph a nearby waterfall. A native volunteered to show her the path to its top—some 700 feet above a valley. Susan climbed and climbed and was rewarded at last with a magnificent view of both the countryside and the churning depths. The latter fascinated her particularly; she wanted some shots of it.

She carefully adjusted her camera and crept to the edge of the falls. Then she slipped. The guide grabbed at her and he slipped. There they were, teetering on the edge of a precipice . . .

A few days later, Susan remarked calmly to the company publicity man, "Oh, I forgot to tell you—I was nearly killed the other day—"

It was he who fainted, not she.

Then there was the time when the "David" company was on location in Nogales. The governor-elect of Arizona had been invited to visit the spot and see how movies are made. Susan was picked as reception committee. In honor of the occasion, she got all done up in the manner befitting a movie star. Then she took a short cut out to the car which was to carry her to the airport. The short cut happened to be through some corrals.

Half-way to the airport, she discovered that she had caught her skirt on a barbed wire fence and had pulled out about two feet of hem.

"I can't meet the governor this way!" she cried. "Let's see. What can we do?"

There wasn't time to turn around and go back.

"I know," Susan went on. "We'll stop at a ranch house and borrow a needle and thread."

A few minutes later, they pulled up before a somewhat beat-up mansion and Susan hopped out of the car.

"I'm Susan Hayward," she told the astounded woman who came to the door. "Look what I've done." She showed the skirt and smiled. "I have to meet a plane in five minutes. Do you suppose that . . . ?" She smiled again.

The woman supposed and Susan rode the rest of the way diligently stitching against time. When the governor climbed down from the plane, she was sartorially perfect.



Joyce Holden, of Universal-International, is still a tomboy when it comes to baseball.

Location trips are complicated for Susan, because she has a husband and children and a house to run. Jess Barker is a fine guy, but he's just as inept as most men are at cooking for small fry and finding his own socks. Thus, all the time Susan was in Georgia she ran the joint by phone.

"They won't eat the canned spinach?" she'd say across most of the country. "Well, in the cabinet to the left of the sink, on the fourth shelf, you'll find some carrots. And they love carrots!" Or, "I sent your blue sports shirt to the cleaners last Wednesday, Jess. The man said it would be ready today." Or, "The birthday party for little So-and-So is tomorrow, you know. Be sure and get a present."

Her phone bills were enormous. But the house—and her family—got along fine.

What does Susan, herself, say to all this?

Well, frankly, she doesn't say very much, for the simple reason that, to her, it ain't worth comment. If you press her, she'll put something out, very quietly.

"I wanted to act," she'll say. "I didn't just want to 'be in pictures.' I wanted to act. And I knew that there would be tough scenes or tough times in my personal life. I expected them, so they don't mean anything any more. What I do is done by a lot of girls in my spot, you know. There's very little room for cream puffs in the movie business!"

That's true. But few of her colleagues go to her lengths.

She even had babies the tough way. Susan had twins!

"I Don't Blame The Critics!" Agrees Betty

Continued from page 51

you know—even to some of the lines!"

She laughed as she said it. That contented stuff was no gag, evidently.

"The critics are looking for something, I think, that I can't give them—and really don't want to give them. They want ART. In caps. And me, I'm strictly commercial. I'm not arty or Bohemian. There are no little theatre movements with me.

"Actually, I believe that 90% of my public won't read reviews. If they want great acting, they go somewhere else. If they want something in spangles with nice tunes and a little hoofing, they make for Grable.

"I'll never win an Academy Award. I know that. But it doesn't bother me. For look at the record: Half of the people who win Oscars are dead pigeons from then on. They never get another good role.

"All I want to do is have fun and forget the Oscars. For it *is* fun sometimes to dress up in a \$12,000 hunk of ermine and sweep the floor with it, or show up in a wisp of satin and net. And, in spite of the work of rehearsals, it is fun to get out and dance with someone who's really good, or sing a tune you like.

"They can have the good reviews and the gold statues. I'm contented," she



Betty Grable with her new leading man, Macdonald Carey, in "Meet Me After The Show."

repeated. "I have a good job and a nice home and two kids and a fine husband. And the people seem to like me. What more can I want?"

What more, indeed? It was pretty close to heaven.

"How long do you want to go on?"

I asked. "Did you ever think of doing an Alice Faye and giving up films entirely?"

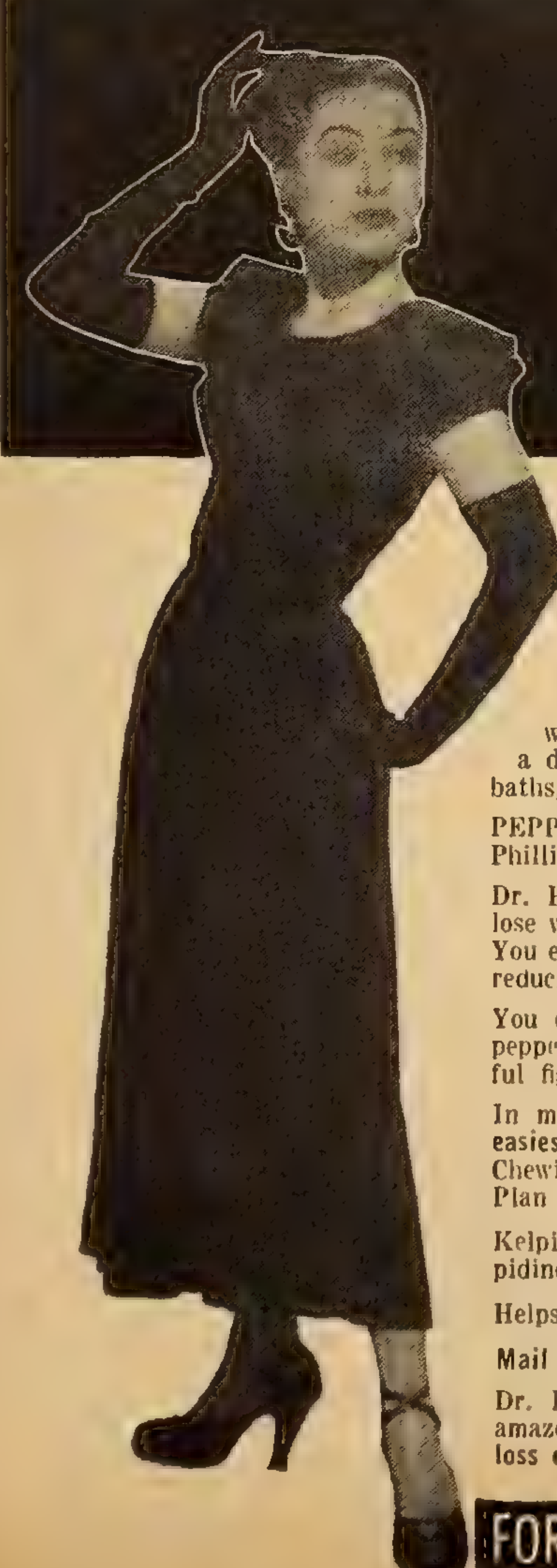
Betty was serious again. "No," she answered. "Not yet, anyway. For I like my job. And I suppose I'll keep on until the trend starts to go the other way, until the public no longer buys me. Then I might retire, or change to something else.

"This Top Ten business is a mystery to me, really," she added. "It's wonderful, but I don't understand it.

"Somehow, the public doesn't just think of me as merely one type, you see. I know that's confusing, but here's what I mean: During the last war—and beginning again now—I got a lot of letters from servicemen, as you may have heard. Some of them would write me like a gal they were in love with, and some would write that I reminded them of their wives, or their sisters, or a friend. It wasn't just one sort of girl, in one situation. It was a lot of different girls. And the funny part is that they'd keep writing, that some of them are still writing, years later.

"I don't know why that is, but it gives me a kind of inspiration, corny as that may sound. I want to keep on doing exactly what I'm doing now. I don't blame the critics, as I say. But it's the public and what the public thinks that matters."

"In that case," I said, "I'll see you in spangles at seventy!"



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Your Guide To Current Films

Continued from page 15

Enter George Sanders to assist on that score. He's a department store tycoon, and together, he and Susan cook up a nifty double-cross whereby her partners will go bankrupt, which leaves Susan free to work for Sanders. Another story about a career woman who prances around and makes life one lousy mess, until the last scene when she decides she really doesn't want the nasty ole career, anyhow.

Bird Of Paradise (Technicolor)

20th Century-Fox

ACCENTS brawny muscles, female pulchritude, and a love story which ends in tragedy. Jeff Chandler returns to his people in the Hawaiian Islands after spending several years in the States and brings with him Frenchman Louis Jourdan. The friendship of these two helps pave the rocky road to romance for Jeff's sister, Debra Paget, and Louis. It would certainly have been an idyllic life, but for some joker, who takes his job of chief medicine man too seriously. He keeps insisting that Louis is going to bring disaster to the island and its people. Poor Debra smilingly bears the brunt of all the superstitious hocus-pocus only to wind up in the spectacular finale as a living sacrifice to an erupting volcano. The scenery is beautiful, the color dazzling, and a new insight is given on the "happy, carefree, naive" Polynesians.

Queen For A Day

United Artists

WITH the radio-television show of the same name as background, three separate short stories are unfolded about the lives of three women who had appeared on the show. As you know, whoever is chosen *Queen For A Day*, receives as a prize anything she asks for. One woman asked for an electric train, another for a scholarship and the last for an electric razor. Strange requests,

indeed, but the stories behind the requests are such charming, delightful bits of storytelling, that one wonders why Hollywood doesn't make the short stories film a permanent part of the industry. The stars in this aren't big names: Phyllis Avery, Darren McGavin, Adam Williams and Edith Meiser, to mention a few, but their abilities are top bracket. Incidentally, if you think this is a hastily slapped together comedy about a radio show, you've got a worthwhile surprise in store.

Bullfighter And The Lady

Republic

EXCELLENT film that vividly re-creates all the glories and thrills of the bullfight for American moviegoers. While visiting Mexico, Yankee sportsman Robert Stack becomes fascinated by the hazardous challenge of bullfighting. He persuades Mexico's Number One Matador, Gilbert Roland, to teach him the delicate and exacting art of fighting bulls. In time, Stack is well on his way to becoming a torero, but a spurt of overconfidence causes the horrible death of Roland, his friend and teacher. Sick with the feeling of guilt, Stack chooses the hardest way to redeem himself, thereby providing a chilling spectacle of an amateur on his own in the arena. Action-packed, thrills galore and darn good acting, with romance supplied by Stack and Joy Page.

Appointment With Danger

Paramount

POSTAL Inspector Alan Ladd is called in on the murder of a fellow postal inspector. In his effort to find out who killed his colleague and why, Ladd's sleuthing leads to the only witness who might clear up things. The witness, a nun, played by Phyllis Calvert, saw what she thought were two friends helping a sick man. Her identification of one of the men, from a Rogues Gallery picture, puts Ladd hot on the heels of murderers Jack Webb, Henry Morgan and Paul Stewart. However, Ladd can't get any proof that will hold up in court. So, using his credentials as the ace card in a blackmail stunt, he gets Stewart to take him into a conspiracy to heist a postal truck carrying a few hundred grand. The theory of "it takes a crook to catch a crook" works, but not without copious amounts of blood being shed. Well done thriller with Ladd at his best.

Up Front

Universal-International

WILLIE, Tom Ewell, and Joe, David Wayne, are the two cynical, battle-hardened veterans of World War II,

made famous by Bill Mauldin's syndicated cartoons. This portion of their difficulties arises when *Joe* is wounded and taken to a base hospital to recuperate. As his replacement, *Willie* gets a raw recruit who has no concern for such niceties as keeping alive. In self protection, *Willie* wangles a pass and descends on the hospital in Naples with the sole intention of getting *Joe* back to the company. Before the pair return to the front, they steal a pass and uniform for *Joe*, have the entire force of M.P.'s out after them, get mixed up in the Italian black market, steal a truck full of supplies and meet a voluptuous Italian girl. The best in comedy, this packs a heap of chuckles and guffaws for the entire family—especially ex-G.I. members.

Lullaby Of Broadway (Technicolor)

Warner Brothers

PLEASANT enough musical starring Doris Day, who comes to New York to pay a surprise visit on mother Gladys George, a famous Broadway star whom Doris hasn't seen in many years. She doesn't know Mama is in reality a run-down booze-hound singing in a clip joint. Fortunately, Mama's friend, Billy De Wolfe, a butler in beer baron S. Z. Sakall's household, takes Doris under his wing. He and S. Z. continue the deception, but Doris eventually learns the truth. The blow is cushioned by Gene Nelson's love and the lead role in a hit musical, so Doris isn't too long at recovering from the shock of Mama's secret life.

Al Jennings Of Oklahoma (Technicolor)

Columbia

DAN DURYEA'S budding career in law is ended when one of his three brothers is murdered. While he tries to get a confession from the man who shot the brother, Dan has to kill him in self-defense. A witness swears Dan shot in cold blood. With that, Dan and another brother, Dick Foran, high-tail it out of town. At the ranch where they take refuge, Dan and Dick find themselves in the midst of a gang of outlaws, and it's either fall in with the riff-raff or be turned over to the sheriff. They choose to fall in. Soon, Dan becomes one of the most notorious bandits in the territory. In time, they attempt to go straight, but are finally captured. Gale Storm does the waiting honors after the prison doors slam on Dan's back.

Dear Brat

Paramount

A SEQUEL to "Dear Wife," this continues the amusing hysteria constantly besetting the *Wilkins* family. In the title role, Mona Freeman waxes forth with starry-eyed social-consciousness. To demonstrate that a convict can be rehabilitated, she hires a parolee, sent up by father Edward Arnold, as the family gardener. Besides worrying about

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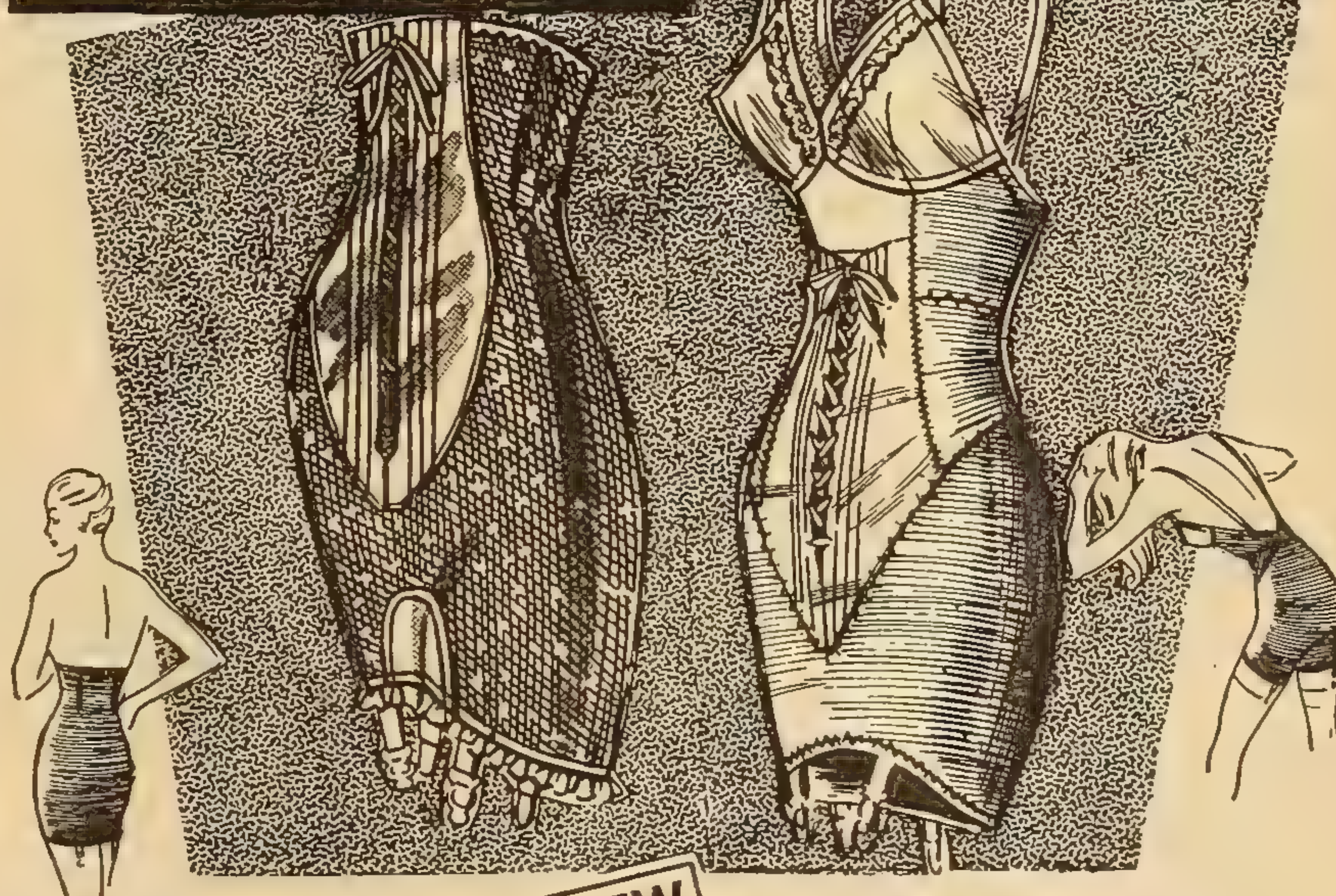
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a mass assassination some night, Mona's parents begin to hear rumors that their daughter is carrying on a torrid romance with the ex-convict. It's not true, but Mona gets engaged to prissy Billy De Wolfe merely as an expedient for squelching gossip. Rather than solve anything, this makes matters worse, and from there on, the complications snowball into an avalanche of completely mad mayhem.

Five

Columbia

AN UNUSUAL drama concerning the last five people who are left on earth following a tremendous atomic explosion. The five who all miraculously find their way to an isolated and uncontaminated hideaway high in the hills are: Susan Douglas, William Phipps, James Anderson, Charles Lampkin and Earl Lee. One of the men, an elderly bank clerk, dies shortly after he arrives, leaving only four to work out a manner of survival—if they can. Terrifying in that it shows what might happen if America and other peace-loving countries were caught napping, or allowed themselves to listen to power-crazed despots who would destroy the world.

Smuggler's Island
(Technicolor)

Universal-International

HIS own boss in a one-man diving concern, Jeff Chandler enjoys living on an island off the Coast of China. Life is easy-going and casual. Then, Evelyn Keyes talks him into salvaging a shipment of miracle drugs. The "drugs" turn out to be bars of gold, and Jeff, against his better judgment, agrees to smuggle the loot to Hong Kong for Evelyn. Despite his precautions, the port authorities learn his plans and relay the information to a pirate chief. The object is to use Jeff as bait in order to capture the pirate. Yessir! There's nothing like a peaceful, easy-going island to calm your nerves.

Lorna Doone
(Technicolor)

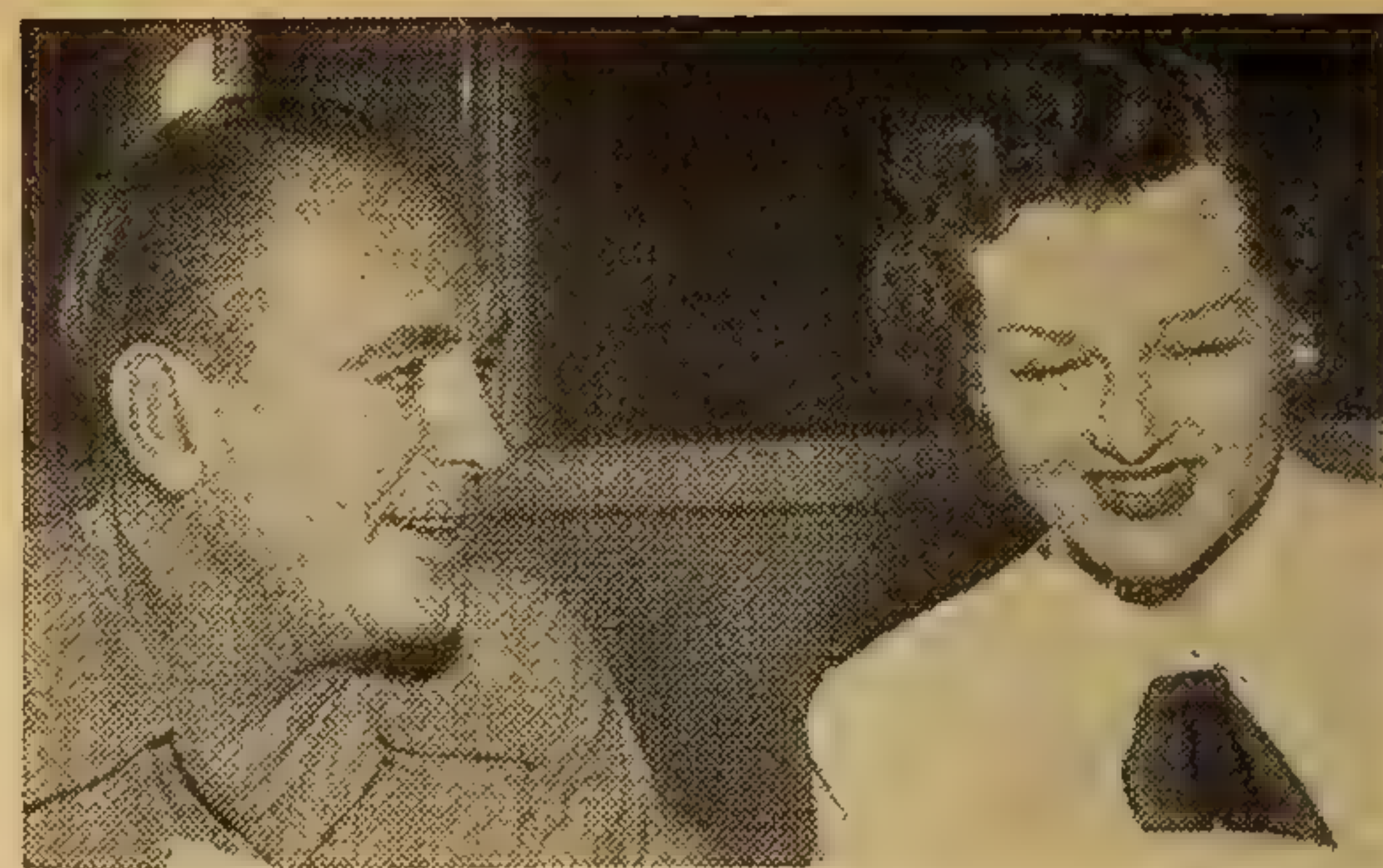
Columbia

BASED on the classic of the same name, briefly the story concerns a greedy, arrogant family who drains the local English countryside and its people of everything they possess. One member of the family, Barbara Hale, is as sweet and gentle as her kinfolk are black-hearted. It remains for Richard Greene to organize a revolt against the *Doones* and deliver them their just deserts, all except Barbara, who really isn't a *Doone* at all. Fine for youngsters and those who like their heroines kind and pure and their heroes stalwart and brave.

Circle Of Danger

Eagle Lion

FOR certain reasons American Ray Milland suspects that his younger brother, who had served as a Commando with the British Forces, had not been



Pat O'Brien is guest of Jo Stafford on her "Voice Of America" program.

killed by a Nazi bullet while on a night raid. Milland goes to London to find out more about the strange death. Most of the leads prove fruitless, but Milland does meet Patricia Roc and the major who was in command of the raiding party. The search ends when a melody, the theme of a ballet suite, provides the clue that clears up all the mystery which had surrounded the shooting.

Air Cadet

Universal-International

JET planes and the men who fly them create some highly exciting action for the cameras to catch. There's a good deal of snappy precision jet flying that's so spectacular, you'll wonder if the shots were faked—they weren't. As for the plot, Cadet Richard Long almost misses out on his dream to be a jet pilot due to the constant needling of Major Stephen McNally. How come McNally picks Long for his whipping boy is something Long discovers much too late for comfort—and it's not because Long is dating McNally's estranged wife, Gail Russell, either. Good entertainment despite an occasional flavor of corn.

Pandora And The Flying Dutchman
(Technicolor)

MGM

THE legend of *The Flying Dutchman*, a ghost sailing a ghost ship over the Seven Seas in search of a woman who will love him so devotedly she'd die for him. *The Dutchman*, James Mason, appears again in mortal form to find just such a woman. If he's successful, his soul will end its tortured existence and rest in peace. A mortal woman, Ava Gardner, does fall completely in love with him and gladly pays the supreme sacrifice. That, in a capsule, is what takes over two hours on the screen.

The Fat Man
(Technicolor)

Universal-International

RADIO'S portliest private eye makes his movie debut with J. Scott Smart, heard on the air in the same role. Smart is called in on a case when a dentist is murdered and a set of teeth X-rays stolen. It appears to be a singular motive for murder, but Smart's detecting uncovers a lot of other strange incidents such as: what happened to a half-million dollars heisted from an armed car, why the teeth X-rays were so important, and why Circus Clown Emmett Kelly left his friend trapped in a burning truck.

What Hollywood Itself Is Talking About

Continued from page 10

It's kind of impressive to hear that George Montgomery is the favorite star of some twelve million teenage gals belonging to the national organization of the YWCA. So Mr. M. is, as usual, watching carefully the kind of roles he plays. In his new Western, called "The Red Blizzard," he's a half-breed Sioux Indian who is quite a hero. He'll try his wings in the production and direction end of this movie, as well as being the star. It goes without saying that his little woman, Dinah Shore, is just right proud of him.

* * *

When Lex Barker and his bride, Arlene Dahl, sailed on their European honeymoon they not only had the go-ahead signal from Sol Lesser, "Tarzan's" producer, but also the news that he was picking up the entire tab for the trip, as a wedding present. Which is a much nicer gift than, say, a glass vase.

* * *

Jean Simmons would have liked to have her bridegroom Stewart Granger along the day RKO took her to the Jungle Compound in the San Fernando Valley. And she would have preferred him to be fully armed with the guns he uses to go lion-hunting in Africa. Jean's doing "Androcles And The Lion" and the studio wanted

her to sort of get accustomed to being around the big beasts. Everything was fine as long as they stayed in their cages, but when the keepers turned one of them loose and invited her to pet him Jean practically had a case of the vapors.

* * *

It looks as if the mad ones, Dean Martin and Jerry Lewis, are definitely here to stay. Hal Wallis, the cagey producer who snagged the comics to an exclusive contract, has ordered full speed ahead on pictures for them since noting with pardonable pride the terrific reaction there has been to their madcap antics in "At War With The Army" and "That's My Boy." Mr. W. snagged ace director Norman Taurog to pilot Martin and Lewis through their new one, "The Stooge," and he has five more comedies in the mill for them.

* * *

Madman Jerry Lewis will play sixteen musical instruments in "The Stooge" including trumpet, accordion, trombone, clarinet, violin, cello, tuba, drums and a saxophone. Longhairs will no doubt flee from this musical massacre.

* * *

It's hard to believe, but it's true. Bing's crooning son Gary is now old enough to feel the hot breath of the draft blowing

on his neck.

* * *

We've heard of studios ordering their stars to stay out of airplanes and off motorcycles, but never did we know that they prohibited grownup people to drive automobiles. But it seems that Warners have done just that to Ruth Roman, who is a big girl. Seems, though, she has a new foreign car with a high-powered engine, right hand steering wheel, a tricky gear shift, so she's promised not to drive it until she finishes "Tomorrow Is Another Day." Even then Ruth may have to postpone the thrill of driving the machine because she and her new husband, Mortimer Hall, planned a delayed honeymoon in Honolulu as soon as the picture finished.

* * *

Gregory Peck was so anxious to get out of the house one morning during filming of "David And Bathsheba" that his Greta wondered what was so great about this particular day at the studio. There wasn't anything unusual about the studio but Mrs. P. was tossing a shower for Mrs. Harry Carey, Jr., had invited twenty-seven women to the house and Greg just didn't aim to get caught in that shuffle so he got out in plenty of time.

* * *

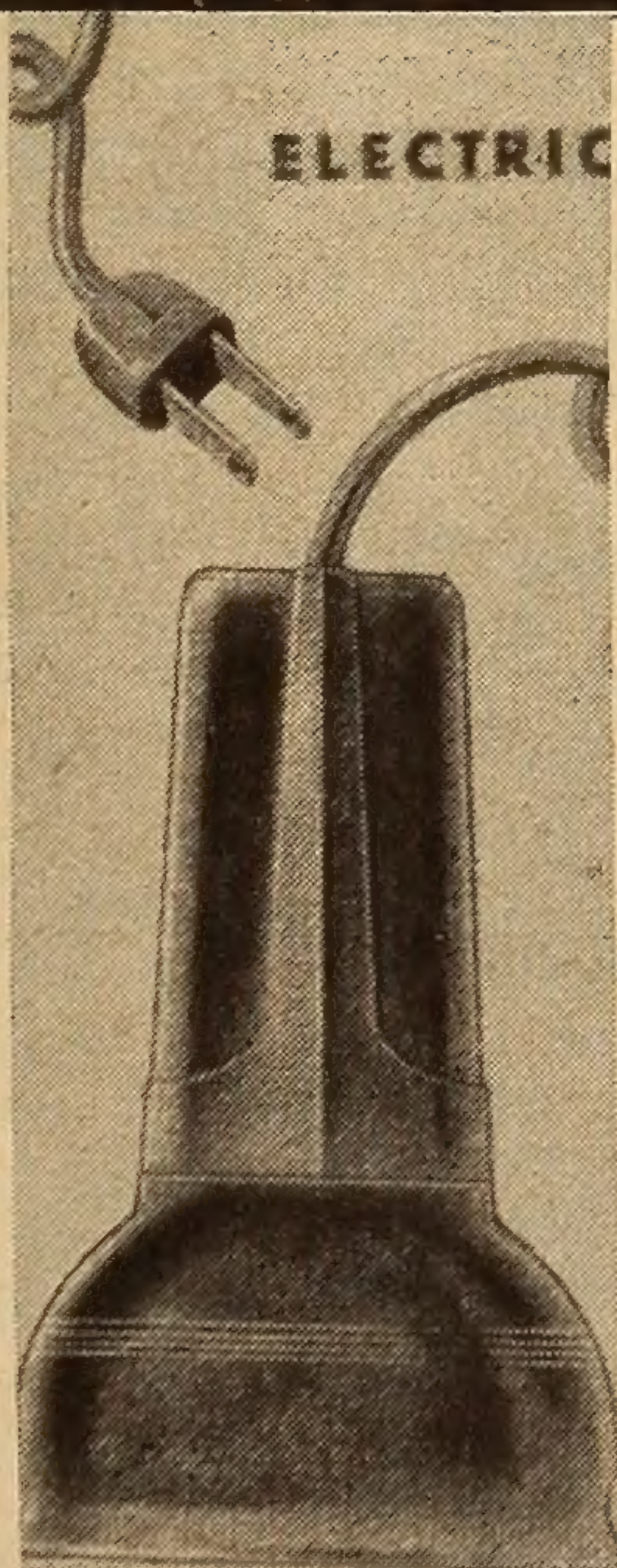
When Errol Flynn and Pat Wymore were married, she swore she wouldn't let picture making interfere with her home life. But Mr. F. went to Jamaica to recuperate from a bad back injury and Warners informed Pat that she was on the

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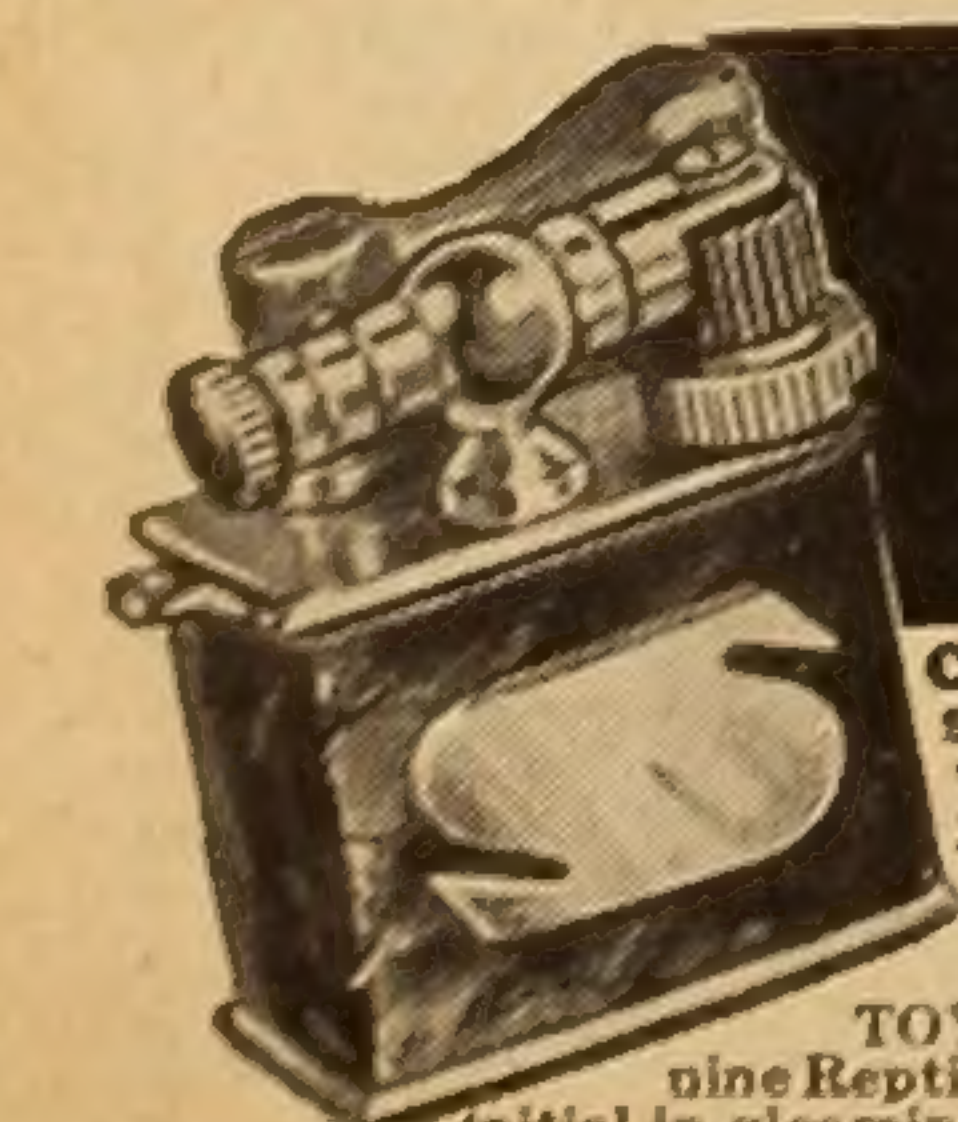
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call list for a picture. So this is their first separation.

* * *

Ginger Rogers, whose new heart interest when last heard from was Steve Cochran, has been teaching her boy how to play tennis. He couldn't have a better—or more attractive—teacher.

* * *

Red Skelton's finally turned cowboy, in MGM's "Texas Carnival" and his two kids couldn't be happier. One night Red came clomping home in his boots and spurs, just to show off to his sprouts a little, and was hit squar' in the eye by his son Richard's water gun, Richard being a little faster on the draw than his pop.

* * *

We hear that the two stars of "My Favorite Spy" are by no means one another's favorites. Apparently Hedy Lamarr doesn't feel that one Robert Hope is the funniest man of all time; nor does Ski-Nose get all in a froth over Miss L.'s famous glamour. Well, just as long as the picture's as funny as Robert's past ones, who cares?

* * *

This is a switch. "Where's Charley?" that veteran old comedy which has been made as a movie several times and more recently done as a Broadway musical, starring Ray Bolger, will now be turned back into a movie, musical type, starring

—you guessed it, Ray Bolger. Warners paid a pretty penny for the rights to the Broadway hit show.

* * *

When Burt Lancaster left recently for Italy to make "The Crimson Pirate," he took the family along. So the Lancasters' fourth child, due in July, will be born in Rome.

* * *

Jan Sterling couldn't have cared less when she was informed that she'd been dropped from New York's social register. Apparently the fact that she's become a movie star and is married to another one, Paul Douglas, was just too, too much and so she was included out. Her answer, boiled down, was "So what?"

* * *

New foursome around town—Corinne Calvet and John Bromfield with Richard Stapley and his wife. Most of their evenings are spent at ice rinks. Richard's bride, Susan Strong, is giving them all skating lessons. Before she married the good looking young Britisher, Susan toured with Sonja Henie's ice show.

* * *

Looks as if the romantic Frenchman, Charles Boyer, has his mind on an entirely new type of career. He's turned character actor for the new Alan Ladd picture, "Rage Of The Vulture," and the suave Mr. B. seems to like it that way.

RECORD ROUNDUP

Tops In Movie Music

"ROYAL Wedding" album, starring Fred Astaire and Jane Powell, for MGM . . . "Aba Daba Honeymoon," from "Two Weeks With Love," and "Beautiful Madness" by Freddy Martin for Victor . . . Doris Day's "Lullaby Of Broadway" album for Columbia . . . "Too Late Now," from "Royal Wedding," and "Too Young" by Toni Arden for Columbia . . . Mario Lanza's "Vesti La Giubba" and "Ave Maria" for Victor . . . "My Love An' My Mule," from "Mr. Imperium," and "Palladium Patrol" by Tex Beneke for MGM . . . "Let Me Look At You," from "Mr. Imperium," and "Chante-Moi" by Ted Straeter for MGM . . . "I Left My Hat In Haiti," from "Royal Wedding," and "Here Come The Blues" by Billy Eckstine for MGM . . . Roy Rogers' "Katy" and "Yogy The Dogie" for Victor . . . "Alice In Wonderland," from film of same name, and "I'll Never Know Why" by Hugo Winterhalter for Victor . . . "I'm Late" and "Twins Brillog," both from "Alice In Wonderland," by Mindy Carson for Victor . . . Nat King Cole's "Destination Moon," based on film of same name, and "Always You" for Capitol . . .

Tops In Pops

RALPH FLANAGAN'S "Everytime I Fall In Love" and "Slow Drive" for Victor . . . Paul Weston's "Let Me In"

and "How Thoughtful Of You" for Columbia . . . Bing Crosby's "Sentimental Music" and "Any Town Is Paris When You're Young" for Decca . . . Fran Warren's "Don't Leave Me Now" and "I Love You Much Too Much" for Victor . . . Vaughn Monroe's "You Are The One" and "A Strawberry Moon" for Victor . . . Georgia Gibbs' "Once Upon A Nickel" and "Shoo Shoo Baby" for Coral . . . Don Cornell's "My Inspiration" and "You Can't Tell A Lie" for Victor . . . Irving Fields' "Melody Cruise" album for Victor . . . Erroll Garner's "Honeysuckle Rose" and "My Heart Stood Still" for Columbia . . . Bob Dewey's "Merry Widow Waltz" and "Vilia" for Victor . . . Mary Mayo's "It Only Takes A Minute" and "My Love An' My Mule" for Capitol . . . Art Lund's "A Young Man's Fancy" and "From Wizzleton To Wuzzleton" for MGM . . . "Let Me In" and "Hurry Home To Me" by Fontane Sisters and Texas Jim Robertson for Victor . . .

Other Toppers

COLUMBIA'S "Piano Moods" albums . . . "Mambo Riff" and "Voy Pa La Loma" by Noro Morales for Columbia . . . Frank Petty's "When I Lost You" and "Marcheta" for MGM . . . Johnny Desmond's "Too Young" and "I Fell" for MGM . . . Percy Faith's "No One But You" and "Good-bye, John" for Columbia . . .

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